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# THE ILLUSTRATED LONDON NEWS

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SATURDAY, JUNE 10, 1933.



**THE PRINCE OF WALES AT THE TENTH ANNIVERSARY OF STOWE SCHOOL: PLANTING A COPPER BEECH, AND ADDRESSING THE ASSEMBLAGE FROM THE STEPS OF THE SOUTH FRONT.**

On June 1 the Prince of Wales visited Stowe School, Buckinghamshire, for the celebration of its foundation ten years ago. He was received by Lord Gisborough, Chairman of the Governors, and the Headmaster, Mr. J. F. Roxburgh, and was conducted to the great flight of steps on the south front, where he addressed a company of nearly 3000 gathered on the lawn. Among them were 500 present scholars, with many parents and old boys. In his speech the Prince said: "You

have an opportunity of showing that the English public school system is not as antiquated as some people make out. It has not only a past but a future, and this future lies in your hands." The Prince planted a commemorative copper beech tree raised from seed sown in May 1923, exactly the age of the school. In the photograph of this incident the Headmaster is seen standing in the centre. Stowe is further illustrated on pages 834 and 835.





By G. K. CHESTERTON.

I RECENTLY had the honour of taking part in one of those Mock Trials organised at the London School of Economics, with the intention of supporting a charity by very uncharitable denunciations of every class of the community in turn. Before I arrived on the scene, actors, authors, and many other respectable guilds had been duly blackened and slandered to the satisfaction of the audience, and it fell to my lot to take away the character of several friends of mine who belong to the profession known as Art. Among the villains of the piece were Sir William Rothenstein and Mr. Eric Gill, and some of the ideas developed by the latter, in the course of his defence, are very luminously set out in a book he has recently published, a collection of essays called "Beauty Looks After Herself." It is not for me to recall in detail the horrors of that dreadful day. So far as I could see, the Artists left the Court without a stain on their characters, and the Prosecuting Counsel left it having lost any character that he had left. But his interest in intellectual ideas survives any such deplorable lapse in his social morals, and he was, and is, very much interested in the ideas of Mr. Eric Gill. Roughly speaking, the intellectual situation is this.

My own general thesis was somewhat to this effect: that Artists have worried the world by being wantonly, needlessly, and gratuitously progressive. Politicians have to be progressive; that is, they have to live in the future, because they know that they have done nothing but evil in the past. But Artists, who have been right from the beginning of the world, who were, perhaps, the only people who were right even in the beginning of the world, decorating pottery or designing rude frescoes on the rock when other people were fighting or offering human sacrifice, they have no right to despise their own past. Their fickleness and mutability is wanton; and all legal systems roughly agree that extra blame attaches to a crime that is wanton. The millionaire who carefully removes all the pennies from a blind beggar's hat is blamed—if, indeed, a modern millionaire is ever really blamed. The man who bashes in the head of a lady, a total stranger to whom he has never been introduced, is rebuked for the callousness of his social behaviour, if he cannot plead, in extenuation, before a modern court, that she is his wife, or his mother, or the sister he has promised to support, or somebody towards whom a man is now supposed to be in a necessary and permanent state of hostility. But to make a scene, as a murderer must always make a scene—to kick up a row, to create a riot, when there are no comprehensible causes of exasperation—that is still regarded as a breach of social tact, or what our quaint old ancestors would have called a sin.

Now, even in my own lifetime I have seen two or three artistic revolutions, each sweeping the whole

artistic world: Pre-Raphaelites and Impressionists and Post-Impressionists, and then any number more, and I question whether this perpetual quarrel in one of the arts is necessary. Here, however, I am not interested in my argument, but only in the real answer to it. Mr. Eric Gill really answers, in the only way in which a real revolutionist can answer, that his is the right revolution and every other is the wrong revolution. And this is admirably sensible and sane. There is no tradition in revolutions; every revolution is a revolution against the last revolution. Even in this amusing affair of the accusation of the Artists, all the Artists disagreed with each other much more than they disagreed with me. But Mr. Gill took the matter rather more seriously than the rest, and maintained in his speech, as he maintains in his book, a conception which is

not think of Einstein or such trifles as Time and Space. I should say that the whole perspective of human history has been at least temporarily altered by the collapse of the prestige of the Renaissance. And that is due almost entirely to the Artists, those restless demons.

The whole nineteenth-century rationalism, and most twentieth-century rationalism, is really founded on the idea that the sixteenth century broke out of the dungeon of the Dark Ages and saw the light. I am not now arguing about whether this is true. I am only pointing out that the Artists now declare it to be false. It is very difficult for the philosophers to maintain that philosophy first became rational, or for the politicians to maintain that politics first became free, or for the

scientists to maintain that science first became possible, at the very moment when the Artists declare that Art first became vulgar and varnished and photographic and cheaply realistic and all the rest. After all, the Art of the Renaissance was much more conspicuously and admittedly triumphant than the philosophy of the Renaissance, or the politics of the Renaissance, or the science of the Renaissance. The public was more ready to accept Raphael as the first of painters than to accept Machiavelli as its party leader, and Bruno as its guide. It was willing, in successive stages, to admit that Botticelli was a good painter, or even that Giotto was a good painter; but almost entirely on the ground that Giotto promised to become as realistic as Botticelli, or Botticelli as realistic as Raphael.



THE OPENING OF THE NEW ROYAL COURTS OF JUSTICE IN BELFAST: THE LORD CHIEF JUSTICE OF ULSTER, SIR WILLIAM MOORE, REPLYING AFTER RECEIVING THE KEY FROM THE DUKE OF ABERCORN.

The new Royal Courts of Justice of Northern Ireland were opened in Belfast on May 31, by the Governor of Northern Ireland (the Duke of Abercorn) in the presence of a great number of people prominent in the Northern Province, including Lord Craigavon, the Prime Minister. The Governor was handed the key of the building by Sir Patrick Duff, who requested him to accept the new building from the Imperial Government as fulfilling the statutory obligation of the Government of Ireland Act. The Governor then presented the key to the Lord Chief Justice.

none the worse for being almost entirely his own. I am not professing either to prove or disprove it here, but only to notice certain rather curious changes which it indicates in the history of modern thought; and especially in that vast amount of very modern thought which perpetually passes in successive waves through the minds of the thoughtless.

One queer thing about the history of thought is that very big things have a way of quietly collapsing in the middle of it, while everybody remains for generations unconscious of the collapse. Nobody knows, for instance, at what point the men of mediæval times really realised that they were not, in the old sense, living in the Roman Empire. There was certainly never any definite moment when they definitely said they were not. Monks praising Simon de Montfort—that is, supporting a purely local feudal lord against a purely insular and independent king—use the old Roman word of The Republic, exactly as it would have been used by Licinius or Gracchus. So changes pass over modern thought, or merely over modern taste, and nobody notices the enormous implications that may perhaps follow them in the future. If I were asked what was the most extraordinary event in mere modern opinion, I should

And now that way of being realistic is rejected and reviled, under the horrid title of being photographic. Men of the school of Mr. Eric Gill entirely refuse to regard Giotto as the first good artist; their highest compliment to him would be to say that he was the last good artist. They are entirely in favour of the more antiquated school of design, which ruled in even darker portions of the Dark Ages. They praise the great Byzantine patterns, for all the reasons that would have led the followers of the Renaissance to doubt whether they were even pictures. Although I took for a text the disgraceful day on which I figured as an advocate, my mood at the moment of writing is entirely judicial. I do not mean to argue either for or against the new theory of art, which discredits the rationalism and realism of the Renaissance. I only say that it does in that degree discredit the Renaissance, and that anything that discredits the Renaissance does in that degree distort the whole existing theory of European history. Only men have not realised it yet. They do not as yet see all the indirect implications that may follow upon such a theory of false progress or real reaction. Perhaps even the Artists, wicked as they are, do not know. And the Artists are such dangerous anarchists that I am not sure that I ought to tell them.



# ENGLAND IN THE 'SEVENTIES AND 'EIGHTIES— BY TISSOT, OF NEW TESTAMENT FAME.

REPRODUCTIONS BY COURTESY OF THE LEICESTER GALLERIES.



PAINTED BY JAMES TISSOT WHEN HIS STUDIES OF ENGLISH LIFE WERE FETCHING VERY HIGH PRICES; BEFORE HE WENT TO PALESTINE IN 1889: "HENLEY REGATTA," WHICH IS REGARDED AS THE HIGH-WATER MARK OF THE ARTIST'S LANDSCAPE PAINTING, AND IS NOW TO BE SEEN IN A MOST ENTERTAINING EXHIBITION OF HIS WORK AT THE LEICESTER GALLERIES.



"THE HIGH WATER-MARK OF TISSOT'S ART IN *GENRE* PAINTING": "OFFICERS AND LADIES ON THE DECK OF H.M.S. 'CALCUTTA,' PORTSMOUTH."



A TYPICAL EXAMPLE OF TISSOT'S *GENRE* PAINTING: "GOING TO THE CITY."



A PICTURE IN WHICH THE PROBLEM OF THE GROUPING OF MANY PEOPLE, ALL OF WHOM ARE PORTRAITS, IS SOLVED IN A BRILLIANT AND COMPLETELY UNFORCED MANNER: TISSOT'S "THE CONCERT"—INCLUDING SIR JULIUS BENEDICT, PRINCE DHULEEP SINGH, AND MLE. DAIZ DE SORIA.



"A FÊTE DAY AT BRIGHTON": AN EXAMPLE OF ANOTHER OF TISSOT'S FAVOURITE SUBJECTS—THE LIFE OF THE SEASIDE RESORT.

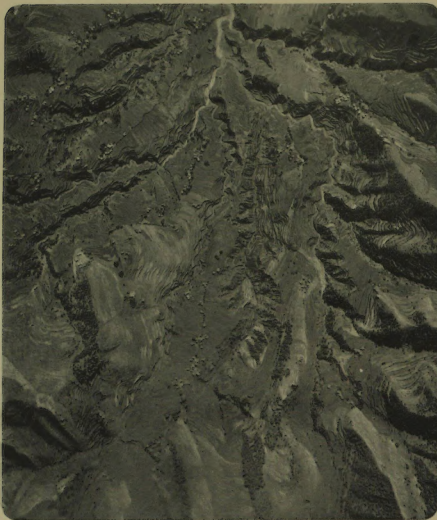
In describing the entertaining Tissot Exhibition at the Leicester Galleries, we cannot do better than quote from Mr. Edward Knoblock's preface to the catalogue. "James Tissot," he writes, "after being a most successful artist for eighteen years . . . gave up painting London Life and went to Palestine, devoting the next ten years to illustrating the New Testament." [The work by which he is chiefly remembered.] "This sudden change, it is said, was due to a 'great grief.' . . . During his lifetime his work fetched extremely high prices. . . . From the very first there is in Tissot's paintings an astonishing technique which amounts almost

to virtuosity. But there is another quality of even greater interest to note—a steady progression towards a sense of 'atmosphere,' which finally links his art to that of Boudin, and even of Manet . . . until in 'The Officers' Quarters, H.M.S. "Calcutta," Portsmouth, Tissot achieves a masterpiece of complete harmony. . . . This picture, for sheer bravura, is to my mind the high-water mark of Tissot's art in *genre* painting, just as the 'Henley Regatta' is in the domain of landscape. 'The Concert,' for an interior, undoubtedly solves most successfully that stumbling-block of most artists—the grouping of many people, all of whom are portraits."



## AN ESSENTIAL EXCEPTION TO THE ABOLITION OF AERIAL

R.A.F. OFFICIAL PHOTOGRAPHS.



TYPICAL OF THE TERRAIN THE R.A.F. POLICE—SAVING LAND TROOPS AND ACTING WITH GREAT SPEED: AFRIDI COUNTRY IN THE TIRAH DISTRICT ON THE NORTH-WEST FRONTIER—AN OVERHEAD AIR VIEW, SHOWING THE "RIBBON" DEVELOPMENT OF NATIVE HOUSES.

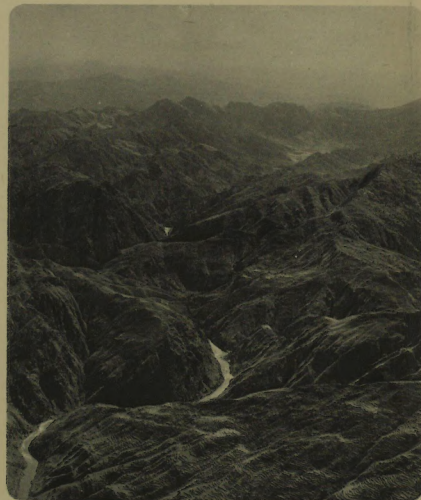


THE FAMOUS KOHAT PASS ON THE NORTH-WEST FRONTIER OF INDIA, IN A REGION WHERE TROOPS HAD TO OPERATE AT THE BEGINNING OF LAST YEAR: A REMARKABLE AIR PHOTOGRAPH SHOWING A ROAD WINDING LIKE A THREAD AMONG BARREN MOUNTAINS.



A MOUNTAINOUS DISTRICT ON THE NORTH-WEST FRONTIER OF INDIA IN WHICH IT IS NOW THE DUTY OF THE ROYAL AIR FORCE TO MAINTAIN ORDER: AN AIR PHOTOGRAPH TAKEN TWELVE MILES WEST OF BARA.

These photographs, which illustrate the policing of the North-West Frontier of India by the Royal Air Force, and the difficult character of the country, are surely sufficient in themselves to justify the clause in the British Draft Convention before the Disarmament Conference, proposing to retain bombing from the air "for police purposes in certain outlying regions." This point caused much opposition, which led to questions in Parliament. On May 30, Mr. Baldwin stated that the Government were trying to meet objections, and the Secretary for Air, Lord Londonderry, left for Geneva for that purpose.



A TYPICAL EXAMPLE OF "CERTAIN OUTLYING REGIONS" WHERE THE BRITISH DRAFT CONVENTION FOR THE DISARMAMENT CONFERENCE RESERVES THE RIGHT OF BOMBING FROM THE AIR: UTMAN KHEL TERRITORY, WITH THE SWAT RIVER.

Next day the Cabinet discussed the question, and most Ministers, it was reported, held that Britain could not relinquish her right to use police bombing in outlying parts of the Empire, as in the long run it was more humane and more economical than military forces. On June 1 the Disarmament Conference General Committee decided to adjourn shortly till July 3 for the second reading of the British Draft Convention, which meanwhile would be proposed as the basis for a Convention. Mr. Eden, Under-Secretary for Foreign Affairs, said at Geneva: "There are certain parts of the world,

## BOMBING: THE AIR POLICING OF "OUTLYING REGIONS."

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A SQUADRON OF R.A.F. MACHINES RETURNING FROM THEIR OPERATIONS OVER THE KOHAT PASS: BRITISH AIRCRAFT "POLICING" THE NORTH-WEST FRONTIER OF INDIA, WHERE A THREAT OF AIR ACTION OFTEN SUFFICES WITHOUT ACTUAL BOMBING.

the policing of which presents problems which have no parallel elsewhere—inaccessible mountain districts, sparsely inhabited, where wild tribes have sometimes a passionate appetite for disturbing the tranquillity of their neighbours. Unless order is maintained in those districts by air bombing, the only alternative is to maintain it by land troops. That involves casualties, possibly heavy. The method of police bombing has often been used. A warning, however, often suffices." Such warnings can be effectively conveyed, not only by dropping leaflets, but by verbal announcements delivered from

aeroplanes and amplified by means of loud-speakers, as illustrated in our issue of April 8. Mr. Eden mentioned that the Iraqi Government considered the right to police bombing essential in present conditions. It is far quicker than land operations, and acts as a preventive. On the Indian frontier, warning notices have always enabled women and children to be removed to safety beforehand, and the mere sight of a squadron of aeroplanes has often been enough to turn back marauding tribesmen. The influence of air power depends rather on moral effect than material damage.



# THE ODD SIDE OF THINGS: CURIOSITIES AT HOME AND ABROAD.



ISLAND SHEEP THAT FEED ON SEAWEED—THE LAST OF THE "ORKNEYS": SOME OF THE LITTLE ANIMALS ON THE ROCKS OF RONALDSHAY.

The correspondent who sends us this photograph writes: "This breed of sheep, at one time reared throughout the whole group of islands, is now confined to North Ronaldshay. They are very small, scarcely as big as a 'Cheviot' lamb. A good wether only weighs about 40 lb. As the grazing is very scarce, these sheep subsist almost entirely on seaweed. They are extremely prolific, the majority of them having twins every year."



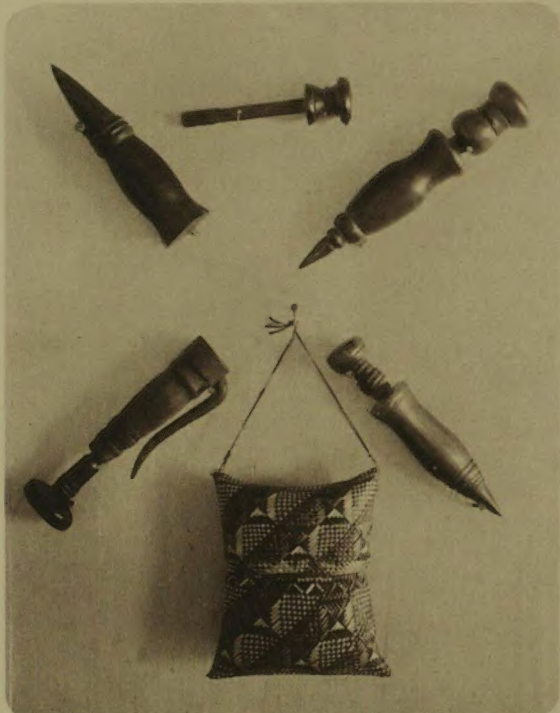
NOT A SACRED ENCLOSURE IN BENGAL; BUT A CORRAL IN BRAZIL!—BRAHMINY BULLS THAT ARE SLAUGHTERED FOR EXPORT, CHILLED, TO ENGLAND.

"One naturally associates the zebu, or brahminy bull, with India," writes a correspondent, "so it may come as a surprise to many people to learn that from the State of Sao Paulo, in Brazil, over 50,000 carcasses of brahma cattle are sent to England every year in the form of chilled beef. Only the hind-quarters are sent, as the 'hump' renders the forequarters unpalatable to the English consumer."



BURNISHING PANS IN IRAQ: A LAD TWISTING THEM ROUND IN WET SAND WITH HIS FEET.

A correspondent who sends the above photograph (taken in Erbil, North Iraq) writes: "The lad is cleaning their pots and pans for the villagers. He is swinging from side to side while standing in the copper pan, which has been pushed down in wet sand. By doing this, a beautiful polish is produced."



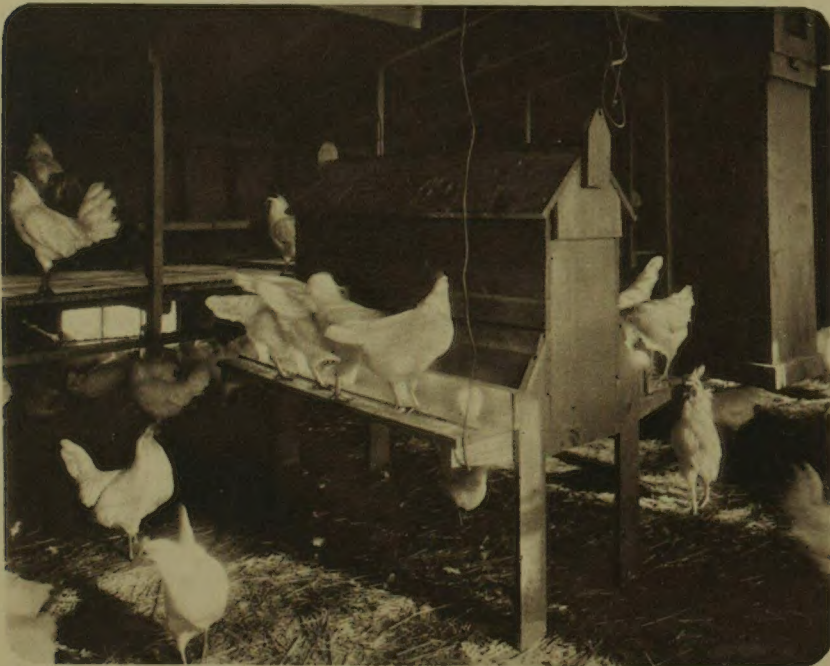
MALAY "FIRE PISTONS" (ONE WITH PISTON WITHDRAWN FROM SOCKET), WHICH USE THE HEAT DERIVED FROM AIR-COMPRESSION; AND A TINDER-WALLET.

The fire piston consists of a socket, and a piston which fits tightly into the socket. In the end of the piston is a shallow depression, in which is placed a fluffy substance, not unlike cotton-wool, obtained by retting the bark of the *rengas* tree. This is the tinder. The piston is rammed home: a puff, and the fluffy substance is aglow. The heat is generated partly by friction between piston and socket, but more by the rapid compression of the air—a remarkable principle for a primitive race to have discovered."



AN ELECTRIC FORCING-BED FOR PLANTS: AN INVENTION USED WITH SUCCESS IN THE UNITED STATES.

In the electric hot-bed illustrated here, the open wires which do the heating are laid about an inch above the base of the hot-bed. The heat passes up through openings and circulates through the entire bed. A thermostat regulates the temperature. Lettuce breaks the ground in three days, and cabbages are ready for transplanting in twenty-one days; the plants being really strong ones.



ULTRA-VIOLET RAYS IN THE SERVICE OF THE POULTRY-FARMER: SUN-LAMPS IN FRONT OF THE EGG-BOXES, TO INCREASE THE NUMBER OF EGGS LAID.

A correspondent from New York writes: "Hens subjected to ultra-violet rays lay more eggs and hatch stronger chicks, according to American poultry-raisers. Production of vitamins and calcium is increased. Sun-lamps installed in poultry-houses irradiate the hens and increase their health and longevity. It is claimed that the hens thus treated take one half the usual time for moulting, and that the mortality among them is 5 per cent. lower."



COLLECTING MARSH GAS FROM SEWAGE TO ILLUMINATE A HOUSE: THE "GASOMETER," FORMED OF UPTURNED TANKS, IN WHICH THE GAS RISES, BEING LIGHTER THAN AIR.

The private house of Mr. Priest, manager of the Sewage Works, Saltford, is illuminated, and sometimes heated, from the gas given off from the sewage of Bath. The sewage is pumped into a large "digestion" tank, which looks like a small lake covered with green stuff. It is here that marsh gas is given off. This gas (usually wasted) is collected in a "gasometer" consisting of four inverted tanks.





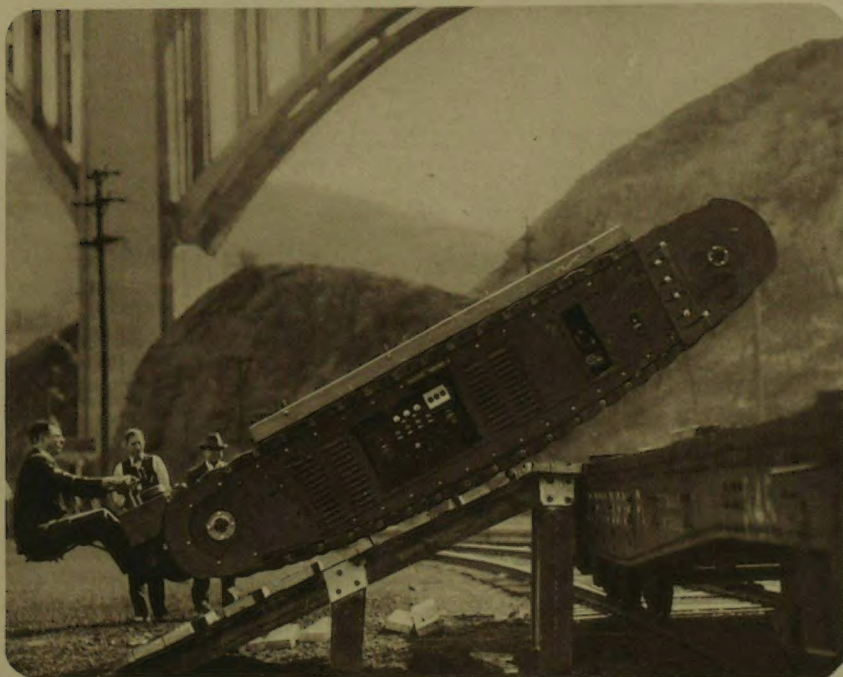
A VILLAGE MAIN STREET AS A REGULAR AEROPLANE LANDING-GROUND: THE CONVENIENT "AERODROME" OF LIGHTNING RIDGE, NEW SOUTH WALES.

Visitors by air to Lightning Ridge, one of the opal-mining centres of New South Wales, land as a matter of course in the main street—as a British pilot did, unintentionally, in Calais the other day. On the left of the photograph is the town's one hotel; on the right is the "tree of knowledge"—so called because long ago, before the days of police and written laws, the town elders used to meet under the tree, and what they decided stood as unwritten law.



AN IRISH TOWER ON THE CAPE FLATS, SOUTH AFRICA: THE HANDIWORK OF THE LATE FATHER JAMES KELLY.

Father James Kelly, Irish by birth, and one of the best-known and best-loved Catholic priests in South Africa, died recently at his home at Matroosfontein at the age of seventy-four. But his handiwork remains—notably an Irish tower, a landmark for miles around, erected by him at Philippi on the Cape Flats, the stone and sand of the Flats being used in its construction. Father Kelly also built a little church nearby. The tower commands so fine a view that the Government Survey Department use it as one of their points of triangulation.



A PACIFIC TANK: A TRACTOR FOR RAILWAY MAINTENANCE BEING DRIVEN ON TO A FLAT RAILWAY-CAR TO BE TAKEN TO THE SCENE OF OPERATIONS.

These interesting photographs come, of course, from the United States of America, where a tank tractor welder has been designed for repairing worn railway tracks, steel bridges, and signal towers, and for other welding operations. The machine, our correspondent informs us, weighs over five tons, and can climb on to a railway-truck, mount a bank with an incline of 30 degrees, and turn round in a 3-ft. circle. It is equipped with a petrol engine for driving an electric



SAILS THAT HAVE SEEN BETTER DAYS: A JUNK PHOTOGRAPHED IN CANTON HARBOUR, SUCH AS COULD BE SEEN NOWHERE BUT IN CHINA.

A fine illustration of Chinese readiness to accept this imperfect world as it is, either through poverty or indolence, is afforded by this amusing photograph taken at Canton. On the other hand, it is possible that this junk's sails are merely the logical conclusion of a reputable yachting device, nicknamed "Tom Ratsey's peep-holes," whereby a sail is given a better flow by holes which allow the spent air to escape!



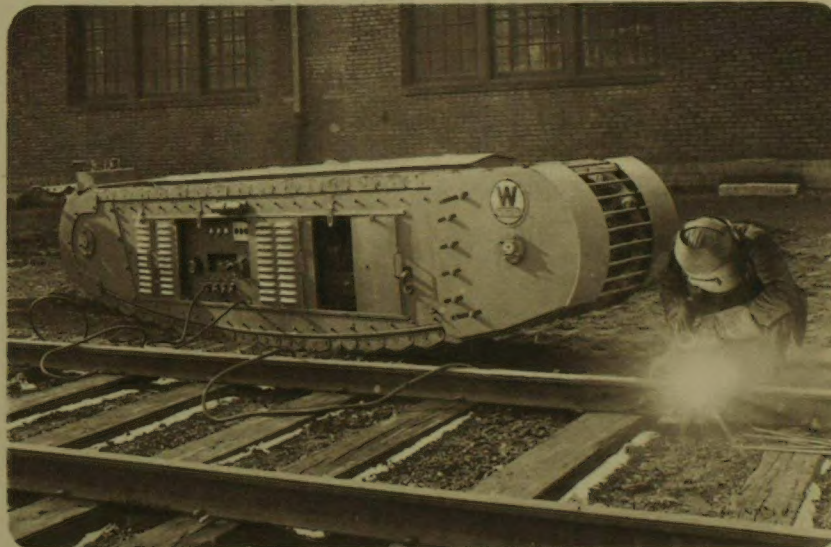
LUPINS GROWING IN THE ARCTIC: VEGETATION AT DEASE BAY, ON THE NORTHERN SHORE OF GREAT BEAR LAKE.

As is proved by reports and photographs brought back by Canadian Government scientists, flowers grow in the Canadian Arctic to within four hundred miles of the North Pole. These

photographs show flowers that are generally considered as suited to temperate climates growing at well over 65 degrees north—a latitude that would not, of course, be so remarkable in Europe, but is very striking in America. Other surprising facts have been discovered by Government explorers and botanists—as that enough grazing ground exists north of the 60th parallel of latitude to accommodate herds of hardy cattle and caribou over large areas. Vegetables are grown in many parts of the North-West Territories by white men who live there.



SUMMER FLOWERS WITHIN THE ARCTIC CIRCLE: A RHODODENDRON FLOURISHING AT GREAT BEAR LAKE.



THE TANK AT ITS PEACEFUL WORK ON THE TRACK: A MACHINE EQUIPPED WITH ELECTRIC ARC WELDING APPARATUS, AND WEIGHING OVER FIVE TONS.

generator which supplies current for welding and for driving the machine. The steel structure eliminates the need for long and expensive cable leads. The tank welder can be taken to its scene of action by train, and, when working, stands beside the line, in no way interfering with passing trains. It is 15 ft. long and 3 ft. high. The driver's seat extends beyond the frame at the back. Hand-operated drum-switches provide for forward and reverse movements.



# BOOKS OF THE DAY.

WITH holidays approaching, the time has come to talk of many places, or, in other words, to review certain works of homeland topography. They give me the impression that local patriotism is a sentiment which becomes deeper and stronger as one proceeds north. In Scotland, above all, it acquires a quality of poignancy seldom found elsewhere. Is that due to the tribulations of Scottish history, or must we believe that the colder the climate, the warmer the heart?

Be this as it may, I have seldom found a book so instinct with the spirit of place, and so overflowing with affection for that place and its associations, as "CARRICK DAYS." By D. C. Cuthbertson, F.R.G.S., author of "Highlands, Highways and Heroes," etc. With thirty-one Illustrations (Edinburgh: Grant and Murray; 7s. 6d.). In this delightful volume, as in its predecessor, the writer shows himself a devout lover of the land where he has made his rural home, among the bracken-clad hills of southern Ayrshire. He is never so happy as when his foot is on his native heath, unless it be when of an evening he draws his chair up to the log-fire to have an hour or two with the Carrick men of former times. "What a pageant they present," he writes, "as I pass them in review! Bruce and his peerless warriors; mail-clad Kennedys, spurring on to raid or reprisal; Covenanters walking in the strength of their faith; smugglers with their blazing flares amongst the rocks; poets and preachers."

To extract the full charm of any such romantic countryside, one must retain a streak of old-world superstition; of faith in fairies, witches, and mermaids. Mr. Cuthbertson presents himself as a robust believer in these essential doctrines. "Sometimes of a winter night," he says, "I hear a sound like the galloping of a horse, the gasping, broken breathing of a beast hard driven. My wife maintains it is merely the burn in the glen and the wind amongst the trees. But I know differently. Indeed, I know it is a ghostly horse and rider, galloping in a frenzy of fear. . . . Burns knew the story well, and used it as the basis of his greatest poem." Thus the author leads up to the grim tale immortalised in "Tam o' Shanter."

Burns is not the only Scottish writer with whom Mr. Cuthbertson shows himself well acquainted. His pages are sprinkled with apt quotations from many a poem and ballad, and Carrick, he reminds us, "has her own bard in Hew Ainslie." A particularly intriguing ballad concerns a certain Cathcart of Carleton, that "fause Sir John" who seems to have combined the methods of Bluebeard with those ascribed (probably falsely) to Tiberius at Capri, and just a suspicion of "Brides in the Bath" Smith. But May Culzean was one too much for her amiable lover, both in cunning and muscular strength; and paid him out in his own coin. The literary allusion that pleases me most, however, is evoked by the wreck of a sailing barque at Ballantrae. It was in January 1876, we are reminded, that the author of "The Master of Ballantrae" spent a night there during a walking tour in Carrick and Galloway. In Mr. Cuthbertson's pages, I think, lives not a little of the gracious spirit of R. L. S., though, happily for him, not that pathetic note of nostalgia, as sounded in the lines to S. R. Crockett from Samoa—

Be it granted me to behold  
you again in dying,  
Hills of home!

The author of "Carrick Days" has his "hills of home" all around him, and the prevailing note of his book is cheerfulness and good humour.

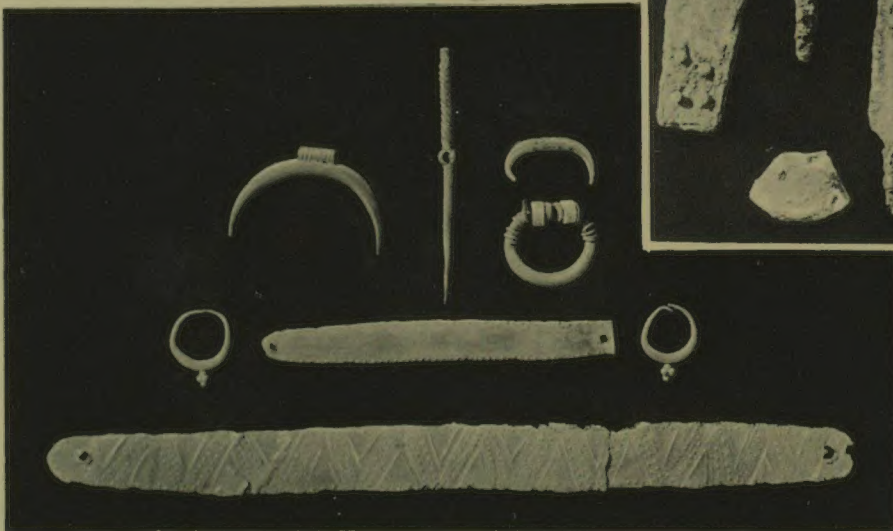
Another Scottish scene is admirably described in "SEARCHING THE HEBRIDES WITH A CAMERA." By Alasdair Alpin MacGregor, author of "The Haunted Isles" and "A Last Voyage to St. Kilda." With forty-two Photographs by the author (Harrap; 7s. 6d.). Here we have a fascinating account of a pilgrimage, in small boats and on foot, from Uist to the Butt of Lewis—the author's native isle. Like Mr. Cuthbertson, he has a right feeling for fairy and folk lore, and gives many examples collected from his friends and kith among the islands. The author's dedicatory letter to his late father is the finest filial tribute I have read, and, like the whole book, it is permeated with an almost religious feeling for familiar places. The beautiful photographs reveal the bleakness and bareness of the island landscapes and seascapes that have inspired such devotion, emphasising the truth of the poet's phrase—"Caledonia stern and wild."

After reading descriptions of landscape by writers of normal vision, supported by that instrument of light, the camera, one might expect a sense of limitation, at least, in the work of an author who is both blind and deaf. Yet, strangely enough, that is not the effect of "HELEN KELLER IN SCOTLAND." A Personal Record Written by Herself. Edited, with Introduction, by James Kerr Love, M.D., LL.D., author of "Deaf-Mutism," "The Deaf Child," etc. With twelve Illustrations (Methuen; 5s.). In this astonishing and very charming work by the well-known American woman bereft of sight and hearing since infancy, whose career has been a miracle of education acting on imprisoned genius, one is only occasionally reminded that she lacks two of the five senses. She often writes as though she could hear and see. Her own impressions derived from her remaining senses are supplemented, as her editor explains, by information "spelt into her hand" by her teacher, Mrs. Macy, or her secretary. Above all, she has imagination, intensified, one may suppose, by such experience as inspired Milton's words—

So much the rather thou, celestial Light,  
Shine inward.

By such means this other sightless seer wrote her "prose poem" about the hills of Skye. Despite its title, Helen Keller's book is by no means confined to Scotland, which she visited last year to receive an honorary LL.D. at Glasgow, but includes impressions of London and various other places in England. Cornwall won her heart as "one of the loveliest spots on earth."

I now find myself definitely south of the Tweed with a group of books about England. Nearest to the Border is "THE ARCHAEOLOGY OF YORKSHIRE." By Frank and Harriet Wragg Elgee, with two Maps and sixty Illustrations (Methuen; 10s. 6d.), a new volume in the series of County Archaeologies. "This work," the authors state, "is the first attempt to outline Yorkshire's prehistoric, Roman, and Anglo-Viking archaeology as a whole." The result is highly



DISCOVERED RECENTLY AT ANCIENT GAZA: GOLD ORNAMENTS THAT INCLUDE A FILLET DATING FROM 2200 B.C.

We illustrate on this page certain of the discoveries of the British School of Egyptian Archaeology made during their third season at Tell el Ajūl and second on the ancient Palace site, which dates from 3100 B.C. The photograph immediately above is described as follows: "Gold ornaments were found. Crescent amulets, toggle-pins for fastening the dress, and decorative ear-rings occur, and the patterned gold fillets, or head-bands, date back to 2200 B.C."

commendable. Particularly interesting is the chapter on Roman Yorkshire. R.A.F. men doubtless know that Catterick was the Roman military station of Cataractonum. In prehistoric times Yorkshire once harboured the lion, elephant, hippopotamus, and the woolly rhinoceros; this last, perhaps, nature's prophecy of Bradford's industry!

Exceptionally alluring on the pictorial side is "THE LANDSCAPE OF ENGLAND." By Charles Bradley Ford. Illustrated from Drawings by Brian Cook and from Numerous Photographs, with Foreword by G. M. Trevelyan, O.M. (Batsford; 12s. 6d.). The feature of this book is the wealth of beautiful-camera studies by Will F. Taylor, Brian Clayton, and others. Well may Professor Trevelyan say: "The art of photography has now reached a point when it can tell the inner truth about the beauty of buildings and even of landscape." In the West Country section, perhaps, Cornish coast scenery might have been more fully represented, as, for instance, Tintagel, whose mystic green light has been much discussed of late.

A famous topographical essayist is as beguiling as ever in "ENGLISH LEAVES." By E. V. Lucas. Illustrated (Methuen; 5s.). Here he takes us, among other places, to Canterbury, Winchester, Bath, and Salisbury. The choice of Romney's portrait of a young eighteenth-century cricketer as a frontispiece indicates that our national game holds a dominant place in the book. The portrait of W. G. batting reminds me that every day, as I pass through St. John's Wood on top of a bus, I look at the big weathervane over the scoring box at Lord's and speculate whether it represents W. G., and in what attitude. Mr. Lucas touches on the early history of Lord's, whose originator, Thomas Lord, was a Scotsman. One would rather have expected him to found a golf-course. His interesting history is recorded more fully in "SECOND INNINGS." By "Country Vicar." With a Foreword by A. P. F. Chapman, and thirty-five Illustrations (Hutchinson; 10s. 6d.). This attractive book, which, incidentally, does justice to the moral and political importance of cricket, is a worthy sequel to the author's previous "Cricket Memories." With it may appropriately be bracketed the reminiscences of a celebrated exponent of Scotland's national game—"MY GOLFING LIFE." By Harry Vardon. With thirty-three Illustrations (Hutchinson; 12s. 6d.). Harry Vardon is himself a native of Jersey. He takes great pride in having helped to sow the seeds of golf's enormous popularity in the United States. During the war his house at Totteridge was

partly destroyed by a German bomb that exploded in his garden and killed one of his neighbours.

London, as usual, is well represented. A notable addition to its personal records is "TWICE ROUND THE LONDON CLOCK." And More London Nights. By Stephen Graham. Illustrated by Rick Elmes. Mr. Graham describes amusingly many phases of modern London life, including a game of skittles with A. P. Herbert, and is well supported by his illustrator. His chapters on Dockland form contact with another entertaining book inspired by that region, entitled "ANCHOR LANE." By C. Fox Smith, author of "Sea Songs and Ballads," "Full Sail," etc. With six Illustrations by Phil W. Smith (Methuen; 6s.). Though mostly concerned with seafaring life and salt-water yarns, the writer touches here and there on homeland topography, as in the passage about Cornish ports, and in her pilgrimage to the source of the Thames.

DISCOVERED RECENTLY AT ANCIENT GAZA: BRONZE KNIVES AND DAGGERS; A BRONZE PLATE FROM SCALE ARMOUR (SECOND FROM RIGHT, AT BOTTOM); AND TWO SPINDLE WHORLS, TWO DICE, AND NATURAL KNUCKLE-BONES (RIGHT-HAND ROW; READING DOWN).

This photograph is described as follows: "Bronze knives and daggers ranged from 3000 to 1500; bronze plates from scale armour, spindle whorls, dice and knuckle-bones are also illustrated and were obtained at various higher levels in the digging." We should add, with regard to the British School of Egyptian Archaeology, that—in honour of the eightieth birthday of Sir Flinders Petrie (June 3), and in order to aid the depleted resources of the School—a fund has been opened at University College, Gower Street. A lantern lecture is being given there to-day, June 10, at 3 p.m., and repeated on Tuesday, June 13, at 5.30. Admission free, without ticket.

Dickensian topography might seem to be a worked-out vein; yet the subject has perennial freshness, as proved by "DAYS IN DICKENS LAND." By Walter Dexter. With twenty Illustrations (Methuen; 7s. 6d.). As editor of "The Dickensian," Mr. Dexter is master of his subject, and has drawn largely on his two earlier volumes, long out of print, "The London of Dickens" and "The Kent of Dickens." Having spent last Easter at Broadstairs, I much enjoyed the excellent chapter on that place, and wished I had had the book with me there, as it would have told me much I did not know.

Finally, I must mention an addition to the Blue Guides—entirely British productions—entitled "SHORT GUIDE TO LONDON." Edited by Findlay Muirhead. With four Maps and twenty-eight Plans (Benn; 5s.). This handy little pocket-volume will be invaluable to visitors, and, as I can vouch myself, will also appeal to the natives.—C. E. B.



# PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



MR. JAMES MATTERN.

The American aviator who began his attempt to fly round the world on June 3. Landed in Norway, June 4; reached Moscow, June 5, leaving there early on June 6—thus being slightly ahead of Gatty and Post's time.



MISS ANNIE E. F. HORNIMAN.

New Companion of Honour. For services to drama. Associated particularly with the Abbey Theatre, Dublin, and with the Gaiety, Manchester, run on repertory lines 1907-21.



DR. GEORGE F. HILL.

New K.C.B. The distinguished Director and Principal Librarian of the British Museum. Keeper of the Department of Coins and Medals, 1912-30. Has written much on coins.



DR. W. S. DUKE-ELDER.

New Knight. Ophthalmic Surgeon, St. George's Hospital, London. Operated on Mr. Ramsay MacDonald's eyes. A famous specialist who is especially skilled in the treatment of glaucoma.



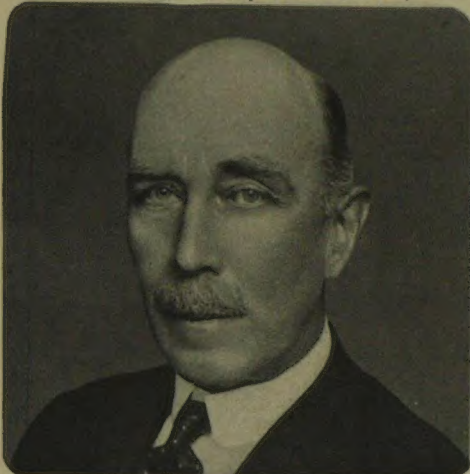
DR. BASEDOW.

Died June 4; aged fifty-two. An eminent anthropologist and a great authority on the Australian aborigines. Was Chief Protector of Aborigines in the Northern Territory. Author of "The Australian Aboriginal."



THE FUTURE GOVERNOR OF BOMBAY AND HIS WIFE: LORD AND LADY BRABOURNE.

It was announced on June 1 that Lord Brabourne had been appointed Governor of the Presidency of Bombay, in succession to Major-General Sir Frederick Sykes, whose term of office expires in December. He served with the Artillery at Gallipoli, and was afterwards attached to the R.N.A.S., becoming a Brigade Major R.A.F. in 1918. He is a director of the New Consolidated Goldfields. He was M.P. (Conservative) for Ashford in 1931, and was Parliamentary Private Secretary to Sir Samuel Hoare, Secretary of State for India.



THE RT. HON. GEORGE R. LANE-FOX. (NEW BARON.)



SIR (SAMUEL) ERNEST PALMER, BT. (NEW BARON.)



THE RT. HON. J. E. B. SEELY. (NEW BARON.)

Colonel Lane-Fox was M.P. (U.) for the Barkston Ash Division and is a former Parliamentary Secretary for Mines. He served on the Indian Statutory Commission. His peerage is for political and public services.—Sir Ernest Palmer, whose peerage is for services to music, is a Vice-President and Chairman of the Council of the Royal College of Music. He has made many liberal benefactions to music.—Major-General Seely has been Chairman of the National Savings Committee since 1926, and he contributed much towards the success of the recent War Loan Conversion scheme. He has had an adventurous life, and served with distinction in the South African War and the Great War. He was Secretary of State for War, 1912-14.—Sir Edward Iliffe is the newspaper proprietor who is associated with many publications, including those of the Amalgamated Press, and is one of the proprietors of the "Daily Telegraph." He was M.P. (U.) for the Tamworth Division of Warwickshire, 1923-29.



SIR EDWARD M. ILIFFE, C.B.E. (NEW BARON.)



MISS PEGGY SCRIVEN.

Winner of the French women's singles lawn tennis championship at Auteuil on June 5, beating Mme. Mathieu. Was not a "recognised" English player, having gone over unofficially.



SIR MARTIN J. MELVIN.

New Baronet. For political and public services in Birmingham. Chairman of Associated Catholic Newspapers, etc. Member of Council of Birmingham Chamber of Commerce.



MR. HARRY J. PRESTON.

New Knight. For services to sport and philanthropy. A famous Brighton and London figure. Has raised much money for charity, notably by means of boxing tournaments.



MR. J. C. SQUIRE.

New Knight. For services to literature. The well-known literary critic and poet. Editor of the "London Mercury." Formerly associated with the "New Statesman." Born April 1884.



COL. ALAN DAWNAY.

It was announced on June 1 that the B.C. had created an additional senior post, and that Col. Alan G. C. Dawnay would be Controller, Output Division—a post collateral with that of Controller (Administrative Division).



A SILVER MEDAL PRESENTED TO MEMBERS OF THE HOUSTON MOUNT EVEREST FLIGHT EXPEDITION; AT A LUNCHEON GIVEN BY "THE TIMES."

The Duke of York attended a luncheon given at Grosvenor House, on June 1, by "The Times" to the members of the Houston Mount Everest Flight Expedition, in celebration of their achievements. He presented silver medals designed by Mr. Percy Metcalfe, and commemorative of the success of the Expedition, to Air Commodore Fellowes, Squadron Leader Lord Clydesdale, Lieut-Col. Stewart Blacker, Col. T. P. Etherton, Flight-Lieutenant McIntyre, and Flying Officer R. C. W. Ellison.



# STOWE SCHOOL ATTAINS ITS TENTH ANNIVERSARY— AN OCCASION HONoured BY THE PRINCE OF WALES.



THE SCHOOL BATHING-POOL AT STOWE: AN ENCLOSURE IN ONE OF THE LAKES, OPENED IN MAY 1931, IN MEMORY OF HENRY YATES THOMPSON.



THE MAIN ENTRANCE OF STOWE: THE NORTH FRONT OF THE PRINCIPAL BUILDING, NOW DIVIDED INTO SIX SCHOOL HOUSES BEARING HISTORIC NAMES.



BOYS OF STOWE SCHOOL OCCUPIED IN BUILDING THEIR OWN BOATS: A PARTICULARLY INTERESTING FORM OF CARPENTRY IN THE WOODWORK CLASS.



THE SCHOOL LIBRARY: A HAUNT OF THE STUDIOUS IN A HOUSE THAT HELD COLLECTIONS OF BOOKS AND MSS. OWNED BY THE DUKES OF BUCKINGHAM AND CHANDOS.

STOWE SCHOOL, founded on May 11, 1923, with 99 boys, has increased that number to 500 under its first (and present) Headmaster, Mr. J. F. Roxburgh, attaining the status of a great public school. As noted on our front page, its tenth anniversary celebration was attended by the Prince of Wales, who said: "You have expanded in a remarkable way. You have already sent men to all the leading professions, and if, as Lord Beaconsfield declared once, the air of the county of Buckingham is favourable to political knowledge and vigour, who knows that there is not being brought up here at the present time a future occupant of No. 10, Downing Street?" The central building is the historic Stowe House built and beautified by Lord Cobham and Lord Temple in

[Continued opposite.



"THE GOOD OLD KING IN ARMOUR CLAD" (AS DESCRIBED IN VERSES WRITTEN ABOUT 1775): A STATUE OF GEORGE I. (DATED 1727) BESIDE THE FIRST XI. CRICKET GROUND AT STOWE.



THE HEADMASTER, DURING WHOSE TEN YEARS' "REIGN" SINCE THE SCHOOL'S FOUNDATION THE NUMBERS HAVE RISEN FROM 99 TO 500: MR. J. F. ROXBURGH TAKING REMOVE B. IN FRENCH.



IN THE GIBBONS CHEMICAL LABORATORY: A CLASS IN EXPERIMENTS IN DISTILLATION AND ANALYSIS CONDUCTED BY THE SENIOR SCIENCE MASTER, MR. E. S. DEWING (SECOND FROM RIGHT).



# A GREAT PUBLIC SCHOOL AT A HISTORIC HOUSE, ONCE FAMILIAR TO POPE AND HORACE WALPOLE.



BOYS OF STOWE SCHOOL COMING THROUGH THE PALLADIAN BRIDGE ON THEIR WAY TO TENNIS ON THE PALLADIAN COURTS: A GLIMPSE OF SCHOOL LIFE AMID HISTORIC SURROUNDINGS.



MASSD LEAPFROG IN THE HISTORIC GROUNDS OF STOWE: A PICTURESQUE SCENE ILLUSTRATING THE RECREATIONAL SIDE OF THE ENGLISH PUBLIC SCHOOL SYSTEM.



THE SCHOOL CHAPEL: A MODERN BUILDING (WHOSE FOUNDATION-STONE WAS LAID BY THE QUEEN IN 1927) DEDICATED IN 1929, WHEN PRINCE GEORGE FORMALLY OPENED THE SOUTH DOOR.



MODERN SCIENCE AS STUDIED AT STOWE: A CLASS IN THE BIOLOGICAL LABORATORY, CONDUCTED BY MR. J. T. HANKINSON, THE BIOLOGY TUTOR (STANDING ON THE RIGHT).



STOWE BOYS OUT RIDING IN THE GROUNDS: A MODERN INCIDENT ON THE PALLADIAN BRIDGE, BUILT BETWEEN 1739 AND 1745 AND SIMILAR TO THAT DESIGNED FOR WILTON BY INIGO JONES.



STOWE BOYS IN THE SCHOOL SHOP: A POPULAR INSTITUTION WHERE PARENTS AND VISITORS MAY BE ENTERTAINED AT TEA, AND GAMES APPARATUS AND CLOTHING CAN BE BOUGHT.

the eighteenth century, and long the seat of the Dukes of Buckingham and Chandos. The School Chapel was the last work of the late Sir Robert Lorimer, the architect of the Scots War Memorial. The School Shop was formerly a museum built by the first Duke of Buckingham for his natural history collection. In "Some Notes on the Early History of Stowe," by a member of the Sixth Form—we read: "In 1844 was celebrated, with great festivities, the coming-of-age of the Duke's eldest son, the Marquess of Chandos. 'The Illustrated London News' describes it as 'a genuine old English festival, such as the titled and wealthy were wont to give in the last century.'" One incident was the ascent of a balloon, from which descended a parachute with a kitten attached.



# FOUNDING THE WORLD'S GREATEST CATHEDRAL: RITES AT LIVERPOOL.



THE FOUNDATION STONE OF THE £3,000,000 ROMAN CATHOLIC CATHEDRAL LAID AT LIVERPOOL: A GENERAL VIEW OF THE CEREMONY, ON THE NINE-ACRE SITE NEAR LIVERPOOL UNIVERSITY, BEING PERFORMED BY ARCHBISHOP DOWNEY, IN THE PRESENCE OF THE PAPAL LEGATE; SHOWING THE HUGE TEMPORARY HIGH ALTAR IN THE MIDDLE, DESIGNED BY SIR EDWIN LUTYENS.



THE PAPAL LEGATE BLESSING THE PEOPLE: CARDINAL MACRORY (CENTRE), PRIMATE OF ALL IRELAND, ARRIVING AT THE CEREMONY.



A MODEL OF THE FIGURE OF CHRIST, WHICH, WITH THE POPE'S APPROVAL, WILL SURMOUNT THE CATHEDRAL FAÇADE: THE WORK OF MR. C. S. JAGGER.



THE 140-LB. FOUNDATION STONE OF WHITE MARBLE: DR. DOWNEY CUTTING THE RITUAL CROSSES INTO IT WITH A SPECIAL DIAMOND-CUTTER.



DR. DOWNEY (WITH SIR EDWIN LUTYENS, THE ARCHITECT, ON HIS RIGHT) LAYING THE FOUNDATION STONE: THE MARBLE BLOCK, QUARRIED AT MONT' ALTIASINO, BEING LOWERED.



THE LIMIT OF THE NINE-ACRE SITE OF LIVERPOOL CATHEDRAL: THE ARCHBISHOP SPRINKLING THE BOUNDARY WITH HOLY WATER DURING HIS PROCESSION ROUND THE SITE.

The greatest cathedral that has ever been built was founded on June 5. Designed by Sir Edwin Lutyens, the new Roman Catholic Metropolitan Cathedral of Christ the King at Liverpool will probably be completed in about fifty years' time, costing £3,000,000 to build. It will then be able to accommodate a congregation of 10,000 people, all of whom will have a perfect view of the High Altar. The cathedral is to occupy a site of nine acres adjacent to Liverpool University on Brownlow Hill; and there the colossal building, surmounted by a figure of Christ, 500 ft. above ground, will truly dominate the city. It will be 150 ft. longer

than St. Paul's and about twice as wide. The area, though not the length, will be greater than that of St. Peter's at Rome. The ceremony of blessing and laying the foundation stone was performed on June 5 by the Archbishop of Liverpool (Dr. Downey). Cardinal MacRory, Primate of All Ireland, was present as Papal Legate, taking the place of Cardinal Bourne, who was prevented by his serious illness from being present. A congregation of over 40,000 people attended the ceremony, and the streets of Liverpool were gaily beflagged for the occasion, the fine Whitsuntide weather bringing crowds of visitors.



## PEACE IN THE CAPITAL THE CRISIS-STRICKEN WORLD IS WATCHING.

PHOTOGRAPHED SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS" BY WILLIAM DAVIS.



LONDON—SCENE OF THE MONETARY AND ECONOMIC CONFERENCE: THE THAMES FROM WESTMINSTER BRIDGE—ON THE RIGHT, PART OF THE RIVER-FRONT OF THE COUNTY HALL.

We are used to hearing London called the world's business centre. On the other hand, the various Conferences designed from time to time to reconstruct the maps of Europe and of the world have usually assembled in Continental cities. Those Conferences have been political gatherings, called together to delimit frontiers and fix the status of nations. But the World Monetary and Economic Conference, which the King has arranged to open in the Geological Museum, South Kensington, on Monday, June 12, is not concerned with questions like the rights of Peoples or the apportionment of spoils. There are no victors and no vanquished. Each of the sixty-six nations sending delegates to England has suffered, in one way or another, from the terrible economic crisis. They set out for London in

the hope of agreeing on measures to alleviate this crisis. It is apt that in London, the business centre of the world, resolutions should be made which all trust will prevent the recurrence of the financial and industrial catastrophes of the last few years. Our photograph shows an aspect of London that is characteristic of a city of sound business traditions of long standing, but one which yet develops according to the needs of the day. Certain of the great buildings seen here are nerve-centres of vast commercial enterprises that stretch their tentacles across the world. What a fantastic contrast they make with the narrow thoroughfares that lie at their feet, relics of an age in which business was, more often than not, a mere matter of selling goods to a man in the street!



## GRIM DUNGEONS OF PEVENSEY PRISONS OF NORMAN DATE



THE DUNGEON TOWER OF PEVENSEY CASTLE, BENEATH WHICH WAS FOUND ONE OF THE TWO NEWLY DISCOVERED NORMAN DUNGEONS: THE SITE OF THE DRAWBRIDGE, WITH STONE CATAPULT BALLS LYING IN THE MOAT.



THE ENTRANCE TO THE SOUTHERN DUNGEON, TWENTY-FIVE FEET BELOW THE LEVEL OF THE COURTYARD: A PHOTOGRAPH SHOWING THE WELL-BUILT STONE SPIRAL STAIRWAY LEADING TO THE VAULT.



THE INTERIOR OF THE NORMAN NORTH TOWER, WHERE EXCAVATIONS HAVE RECENTLY BEEN CARRIED ON: A PART OF THE CASTLE SUPPOSED TO HAVE BEEN THE COMMANDANT'S QUARTERS.



A STONE CHAMBER WITH DOMED ROOF, SIXTEEN FEET LONG BY NINE WIDE, APPARENTLY USED FOR THE TEMPORARY CONFINEMENT OF PRISONERS: THE SOUTHERN NORMAN DUNGEON, RECENTLY FOUND.

be approached by a stone spiral stairway. There is a reference to these sinister vaults in the fifteenth-century records, which runs (as quoted by Mr. L. F. Salzman, F.S.A.): "Paid to John Tyman cleaning and carrying mud and earth out of the dungeon, as well as for scouring the walls and gutters of the castle for twenty-one days—seven shillings." That is apparently the only mention

## CASTLE: A LOVELY RUIN'S SINISTER REVEALED BY EXCAVATION.



THE INTERIOR OF THE NORTH TOWER OF PEVENSEY CASTLE: REMAINS OF THE NORMAN STRUCTURE, WHICH HAD A VAULTED ENTRANCE PASSAGE, WITH A MEURTRIÈRE OPENING ABOVE, AND A PORTCULLIS GROOVE.



SHOWING THE IRON STAPLES FOR SHACKLING PRISONERS TO THE WALLS: THE SOUTH DUNGEON, LOOKING TOWARDS THE WEST END, CURVED IN CONFORMITY WITH THE TOWER'S OUTER WALL.

of the dungeons that history makes: of the sufferings of the unfortunate prisoners shackled to their iron bolts, no record remains. "Pevensey Castle," to quote Mr. Charles H. Ashdown's "British Castles," "is associated with the earliest history of Britain. Upon its site stood the Roman Camp of Anderida, the reputed site of the landing of Caesar. The British occupied it when the



THE NORTH TOWER AND WEST FRONT OF PEVENSEY CASTLE: PART OF THE ENCIRCLING WALL OF THE EDWARDIAN CASTLE, OCCUPYING THE SITE OF THE NORMAN ONE BUILT INTO THE ROMAN CAMP.



THE NORTH NORMAN DUNGEON, FOUND DURING RECENT EXCAVATIONS: A GLOOMY VAULT, WITH TWO IRON STAPLES BUILT INTO THE FLOOR, AND NO ENTRANCE BUT A SMALL SQUARE HOLE IN THE ROOF.

Romans left, and here occurred the great massacre by the South Saxons under Ella in 477. In 1066 William I. landed at Pevensey and erected one of his portable wooden castles, probably within the Roman Camp. . . . A large proportion of the Roman wall surrounding the oval site is still in excellent preservation. . . . The inner castle is a remarkable feature of the enclosure: it is supposed to have been erected at the end of the thirteenth century, and one of the towers dates from the time of Edward II."

Since the famous and historic ruins of Pevensey Castle were taken over, a few years ago, as a National Monument, H.M. Office of Works has been engaged in some very useful work of excavation on the spot. Interest has centred mainly round the discovery of two dungeons on either side of the western drawbridge entrance beneath the ground floor of the Dungeon Tower. The first to be located, the northern dungeon, had no means of entrance except by a small aperture in the roof; the second, measuring sixteen feet by nine feet and slightly larger than its fellow, could





## THE WORLD OF SCIENCE.



### AUSTRALIAN PIPING-CROWS, AND SOME POPULAR MISNOMERS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

I PAID a visit the other day to our Zoological Gardens, of which all Londoners are proud, to see the new Australian piping crows, a species which, for some considerable time, has been absent there. As a glance at the photograph (Fig. 2) will show, it is one of the most easily recognisable of birds. But when one comes to make an effort to assign it a definite place among other birds, trouble begins. It seems to

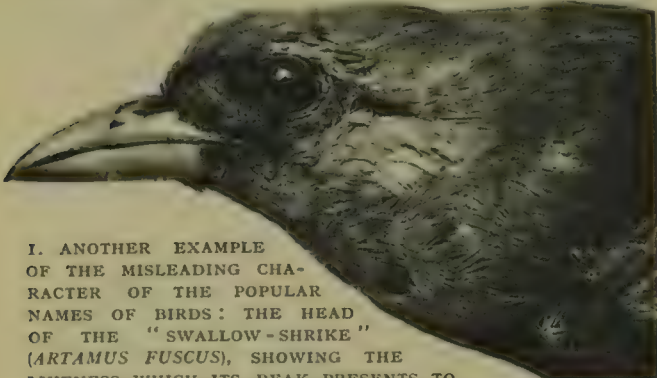
from the same stock as that which gave rise to the piping-crows.

There is, however, one external feature of these birds which does reveal something of this relationship between these externally very unlike forms, and that is the beak. In the piping-crow, it will be noticed, it is cone-shaped, and has the nostril placed near its base. The beak of the swallow-shrike, *Artamus*, is very similar, but the nostril is placed rather higher up. In both, however, the coloration of this beak is of a curious and characteristic greyish-blue. Compare these with the beak of a crow, and note how wide is the difference. Not only is it jet-black and of more powerful build, but the nostrils are covered by curious long, bristle-like feathers, characteristic of all the crow tribe. Even the bare-faced rook, during its early days, has this patch of bristles covering the nostrils; then, for some reason which no man has yet been able to fathom—though some have attempted the task—these and the feathers of the fore-part of the face are shed.

immature, or juvenile, dress were available for comparison.

When we turn to *Artamus*—the "swallow-shrike"—we seem to be on firmer ground. Of the same stock as the piping-crows, the ancestors of *Artamus*, perhaps under the stress of competition, took to catching insects on the wing, after the fashion of our fly-catchers, and passed thence, gradually, to the method of the swallow tribe. Hence the convergent resemblance in the long, pointed, swallow-like wings and mode of flight. An even more extreme case of adjustment to intensive flight is seen in the case of the swifts, by all the earlier ornithologists regarded as of the swallow tribe, with which, however, they are not even remotely related. But they are related, and very closely, to the humming-birds, which also show amazing powers of flight. For the swifts and swallows rush with riotous abandon through the air, snapping up flies of many kinds as they go. The humming-birds can poise themselves in mid-air on wings vibrating so rapidly as to appear no more than a haze surrounding the body, while they thrust a long, worm-like tongue up the corollas of flowers, whence they gather nectar and insects. Their only rival in this power of what we may justly call "stationary movement" is the kestrel. But while this bird hangs suspended in mid-air on fanning wings, it is merely surveying the ground below; the humming-bird is actually feeding. No other birds display such amazing wing-power. To match these we have to turn to some of the hawk-moths, which, with a fundamentally different structure, have yet acquired a precisely similar mode of feeding. For with the birds, the muscles clothe the skeleton; with the moths, the skeleton encloses the muscles.

When we come to probe still more deeply into the ancestry of the piping-crows we may find that there is a still older type (*Cracticus destructor*), having no name in common speech, though as yet little is known of its anatomy. But it is more strictly a tree-dweller than the piping-crow, and hunts like a fly-catcher, by darting down on its victims from a fixed observation post. It has a most varied diet, including mice, young birds, and lizards, as well as insects. Moreover, it impales its victims after the manner of the true shrikes. Thus this bird suggests that it may stand nearest the ancestral stock,



1. ANOTHER EXAMPLE OF THE MISLEADING CHARACTER OF THE POPULAR NAMES OF BIRDS: THE HEAD OF THE "SWALLOW-SHRIKE" (*ARTAMUS FUSCUS*), SHOWING THE LIKENESS WHICH ITS BEAK PRESENTS TO THAT OF THE PIPING-CROW, TO WHICH ITS ANATOMY SHOWS IT TO BE RELATED, ALTHOUGH THE SWALLOW-SHRIKE'S MODE OF LIFE IS SIMILAR TO THAT OF A SWALLOW.

defy all efforts to decide upon even its probable relationships. The early settlers in Australia, knowing something of its habits, shot a bow at a venture, and called it the "maggie," or "piping-crow." But why "crow"?

There is a common tendency to meet difficulties of this kind by making, as it were, two guesses at truth by coining a name which gives, so to say, a double chance of hitting the right nail on the head. Hence we get such names as crow-pheasant for a species of *Centropus*, a bird which is neither crow nor pheasant, but a cuckoo. Then we have crow-tit for a bird not even remotely related to either. Magpie-lark, jay-shrike and swallow-shrike are others of this kind. There is, of course, something reminiscent of each of the two types combined in the name bestowed by the lay ornithologist. The only means of discovering the true relationships of these strange types is that afforded by the dissecting-table. But even here the task is by no means easy, and in many such cases the last word has not yet been said. The piping-crows (*Gymnorhina*) are of this tantalising kind. There are but three species of these Australian magpies, or piping-crows, of which the best-known, perhaps, is the black-backed piping-crow (*Gymnorhina tibicen*) of New South Wales, shown in the adjoining picture. It is replaced in Southern Australia by the white-backed piping-crow (*G. leuconotus*), while the third species (*G. organica*) is confined to Tasmania.

The black-backed species is a confiding bird, haunting gardens and stock-yards, where their song makes them welcome. Since they appear to live largely on grasshoppers, they are, indeed, birds to be encouraged. Some years ago I had occasion to make a close study of skeletons of the genus *Gymnorhina*, in comparison with certain other ancient types of birds but little known save to the expert ornithologist. Their precise relationship has long been a thorn in the flesh, as may be judged by the "hedging" character of the names of the several groups to which they have been assigned—the swallow-shrike and cuckoo-shrike, for example. They are, however, to those interested in the evolution of birds, precious land-marks, since they are evidently relics of types which have long since become extinct. As an illustration of the importance of a study of anatomy in the search for relationships, I found that the birds of paradise, hitherto regarded by those ornithologists who are content to judge by superficial characters only as allied to the crows, were in reality derived



2. THE BLACK-BACKED PIPING-CROW (*GYMNORHINA TIBICEN*) OF NEW SOUTH WALES, WHICH PROVIDES SOMETHING OF A PUZZLE FOR ORNITHOLOGISTS: A BIRD THAT BEARS NO RELATION TO THE TRUE CROWS, BUT, AS IS POINTED OUT IN THIS ARTICLE, MAY BE REGARDED AS AN ISOLATED SURVIVOR OF A GROUP LONG SINCE EXTINCT.

The precise relationships of the piping-crows (of which there are three species) cannot at present be determined. Some light might be thrown on the problem if young birds in their immature "dress" were available. It is certain, however, that they are more or less closely related to the shrikes, or "butcher-birds." In a wild state the piping-crow has a melodious voice.—[Photograph by D. Seth-Smith.]

This mysterious shedding of the face-feathers of the rook has formed the theme of endless controversy, and we are still where we were at the beginning. And the same is true, in a large measure, of coloration, especially in regard to what we call "specific" differences. Why, for example, should the piping-crow of New South Wales have a black back, and that of Southern and Western Australia a white one? We may assume, if we like, that at some time in the long-distant past the ancestral piping-crows split up into two separate groups of individuals, and then became sufficiently isolated to prevent inter-breeding. Any incipient tendency to change the coloration in one or other, or both, would then have an opportunity to assert itself and become fixed. So far, however, we must be content with vague speculation if we desire to explain these differences. But some light might well be thrown on this problem if birds in their



3. THE HEAD OF A CARRION-CROW: A PHOTOGRAPH WHICH, COMPARED WITH THE HEAD OF THE PIPING-CROW SEEN IN FIG. 2, SHOWS THE WIDE DIFFERENCE BETWEEN THEIR TWO BEAKS—A DIFFERENCE WHICH PROVES TO BE FUNDAMENTAL WHEN THE ANATOMY OF THE TWO BIRDS IS TAKEN INTO CONSIDERATION. The beak of the crow is jet black and of a powerful build; that of the piping-crow is grey blue and cone-shaped; and the nostril is placed near the base. In the carrion-crow the nostrils are covered by curious long, bristle-like feathers, characteristic of the crow tribe.

which later split up into the fly-catchers, on the one hand, and the shrikes on the other. The piping-crows, the curious *Strepera*, and that strange, gaily-coloured species, *Pityriasis*, of Borneo, are isolated survivors of types long since extinct.



## SYNTHETIC FLOWERS FOR HUMMING-BIRDS: LIVING GEMS AT THE "ZOO."



THE GLASS FEEDING-BOTTLES, WITH RED SPOUTS, INSTALLED IN A SPECIAL TROPICAL AVIARY FOR THE "ZOO'S" NEW HUMMING-BIRDS: A DEVICE TO PREVENT THE BIRDS GETTING THEIR FEATHERS STICKY WITH JUICE AND SO BEING UNABLE TO FLY.

Twenty humming-birds, belonging to five species from the tropical forests of Brazil, arrived safely at the London "Zoo" the other day, and were put into an aviary that had been specially prepared for them. Apart from thermostatic heaters to keep the temperature right, and the tropical plants, fountain, and bathing-pool to make them feel at home, the birds are provided with glass feeding-bottles about three inches long, suspended from the branches. Each bottle has a little red spout at the bottom, and the feeding liquid, a carefully balanced mixture containing sugar, carbohydrates, and proteids (in effect, honey and a patent milk-food), rises

almost to the mouth of the spout. The birds, poised on rapidly vibrating wings that produce the famous humming sound, hover before their artificial flowers, and, inserting their long beaks and tongues down into the tube, sip at frequent intervals from the synthetic nectary. Nothing could exceed the gracefulness of these tiny living jewels in their hovering flight; and their plumage, when not seen against the light, gives a lovely iridescent display. In a page of photographs in our last issue, we illustrated the strange and precarious nesting places that certain of the species choose in the wild state.



# Slums: The Problem and its Solution.

By the Lady Pentland.

(Chairman of the "New Homes for Old" Housing Exhibition, and one of the most active workers on the successful St. Pancras House Improvement Society, which is doing most valuable work in clearing the dreadful slum areas of Somers Town.)

WHEN H.R.H. the Prince of Wales made his stirring speech in the Guildhall recently on the great problem of Slum Clearance, he disclosed the startling fact that in this country there are some 98,000 families compelled to live in two rooms, and sometimes even less. Most people are doubtless horrified that such a large proportion of men, women, and children in England should be forced to dwell in such appallingly overcrowded conditions. What this entails can best be told by citing a few examples of conditions the existence of which should make a healthy-minded citizen shudder.

Picture to yourselves, for instance, the dreadful discomfort of a wage-earner living in the East End of London. After a hard day's work, perhaps in the brightest, most up-to-date surroundings, he returns to a vault where his wife and five young children are living. It is so dark that the gas is burning all day, while a dog must be kept to attack the rats which infest this subterranean hovel. Space is so limited that beds must be used as chairs at meal times. What rest, also, can a night worker obtain in a tiny basement where his children have to be turned into the streets by day so that he can get the sleep necessary to fit him for his job?

Conditions are even worse than this in some parts of London—particularly those bordering the Thames. Here, many homes—if one can use this term—are regularly flooded, and sometimes swamped altogether. This latter calamity actually occurred during that cold morning in January, 1928, when a wall of icy water drowned in their beds many unfortunate people who were caught unawares, like rats in a trap. In Shoreditch, for example, 100,000 persons are crammed into a square mile. The majority of these live in small rooms with walls sodden by damp. Most of the plaster has already peeled off. They have to face as best they may the continual draughts which whistle through the rotting, broken window-frames and ill-fitting doors. The atmosphere is almost putrescent in its foulness. Somers Town, with its population of costers, is another district where insanitary and verminous conditions were rife. Here the produce from the costers' barrows attracts rats in large numbers, and in warm weather people are actually driven into the streets at night by the bugs, which make sleep indoors impossible.

London is not alone in these horrors. Other parts of industrial England are also smirched with these dark blots of poverty and discomfort, to which the unemployment spectre has added a further horror in recent years. Manchester, Newcastle, and Glasgow, to mention but three, are all busy centres of commerce which have their own peculiar problems of overcrowding to solve. Factories produce the slums for the very reason that they create the community which swarms around the particular fount that attracts it. Wages do not always permit of one family per house—even supposing there were enough houses to go round—and thus accommodation becomes taxed to the limit, and some landlords benefit in consequence. Many of them make a comfortable income in this way, and often succumb to the

temptation to increase it still further by cutting expenditure on repairs to the bare minimum. Such a purely selfish policy is hardly consistent with any honest endeavour to make life more agreeable to their tenants. The unfortunate lodger is usually forced, under penalty of notice to quit, to pay up the weekly rent on the nail. It is as much as his life is worth to complain that the furnished room is merely adorned with the cast-off relics of the junk-heap, or that the sanitation is flagrantly flaunting every by-law.

Humanity in the slums of Manchester is also forced to breathe air tainted with the stench from rubber and glue factories, in rooms with a rent ranging from 8s. to 10s. a week. They can best be described as verminous, ramshackle hutches. Glasgow, too, has black holes; some of its houses are three hundred years old. Here children sleep in tin baths, and big families are crowded together in intolerable contiguity. Bugs here infest every old building, and,

to explode the myth that the provision of a bath-room encouraged the keeping of poultry!

The problem that faces England to-day is to discover the most practical method of raising the status of the overcrowded tenement dweller, which, in effect, means the total abolition of the slum. Our country is not alone in this difficulty. It is an international one. In New York, the problem has been tackled with businesslike directness. It is proposed to launch a project, to cost no less than £10,000,000, for the building of apartment houses on the most up-to-date lines, for the accommodation of those at present living in dilapidated, disease-ridden quarters.

In those parts of England where the situation is acute, drastic steps have already been taken, but there is still a lot to be done. Town-planning authorities and local councils have no light task. Before the destruction of innumerable houses long condemned as unfit for human habitation, temporary accommodation must be found for all those whose roofs are to disappear from over them. Once this is settled, blocks of flats at rentals within reach of all can take their place. Special care must be taken in the planning to obtain the maximum of sunlight and ventilation. Narrow

streets must be made to disappear into wider thoroughfares, interspersed with garden plots and open spaces. In Manchester, many houses have already been converted and others demolished, following on the opening of the new model suburb at Withenshaw. The extent to which the situation has been remedied in Manchester is shown in a return issued in the middle of last year, according to which 16,000 new houses have already been built in the city since the war, with the aid of State assistance.

Birmingham, with a population of over a million, has erected 37,000 dwellings in this manner, whilst the slightly less thickly populated Liverpool shows a quota of 25,000 additional houses. Coming London-wards, Woolwich, among the London boroughs, shows the greatest increase in building, an achievement which even bears comparison with the splendid work of the London County Council. Other authorities, such as those responsible for slum clearance and rehousing at Westminster, Kensington, Somers Town, and Stepney, can also show the fruit of their labours.

Thanks to the work of the Public Utility Societies, such as the St. Pancras House Improvement Society, many flats have sprung into being and afford a notable instance of the value of voluntary effort in this direction. The New Homes for Old Exhibition, which was recently visited by H.M. the Queen, contains models and charts illustrating slums, reconditioning, town-planning, and new building, all of which have been shown in many of our large cities, and are drawing widespread attention to the urgency of the housing question. Finance lies at the root of every attempt to destroy the slum evil, and so the Housing Committee of the London County

Council have under consideration a programme of rebuilding amounting to more than £90,000. The directors of a large Building Society have also decided to co-operate with the Government with the offer of a £10,000,000 loan during the next two years.

"Let our age be remembered as the one in which we swept away this blot that disgraces our national life"—that was the substance of the Prince's clarion call to the nation. Let us see to it that it does not go unheeded.



"THE GARDEN" AS KNOWN TO SLUM-DWELLERS: A TYPICAL EXAMPLE IN THE "COSTER" QUARTER OFF EAST STREET, WALWORTH.

Discussing the reluctance of some slum-dwellers to leave their homes, the Prince of Wales in a recent speech advocated large three-sided buildings with a central space for gardens and allotments. "I think you will find," he said, "that those people who have that dread of leaving even a few odd square yards of garden, which they have cultivated at the back of their appalling homes, would take more readily to this three-sided block."

Drawn by our Special Artist, Steven Spurrier, R.O.I.

since they live on human blood, the life of the inhabitants becomes intolerable. Yet people sometimes ask whether the clearing of slums and the betterment of housing conditions is really worth while. There can be only one answer to this—an emphatic "Yes!" It is not true to say that those who are compelled, through force of circumstances, to live in squalor will make slums wherever they go. Not long ago a very careful observation was kept on a district in which families had been comfortably rehoused from a slum area. The result was illuminating, and sufficient



# THE NEW CRUSADE AGAINST THE SLUMS:

A GREAT CAMPAIGN,  
STRONGLY SUPPORTED  
BY THE CHURCH,  
TO REMOVE  
"A BLOT ON OUR  
NATIONAL LIFE."

DRAWN BY OUR SPECIAL ARTIST,  
STEVEN SPURRIER, R.O.I.

(SEE ARTICLE OPPOSITE AND  
ILLUSTRATION ON PAGES 844 AND 845.)

HERE our artist illustrates an exterior scene of overcrowding in a congested London district, while in the double-page drawing elsewhere he shows an interior example. Southwark, of course, is not the only quarter where such conditions occur, and the drawings are merely typical of the kind of slum dwellings, in many parts of the country, which it is hoped to replace by improved housing, under the "five-year-plan" devised by the Minister of Health, Sir Hilton Young. In support of his scheme, the Church of England, with the cordial co-operation of the Free Churches, has initiated a new crusade, and a stirring appeal was issued by the Archbishops of Canterbury and York. "It should be possible," they declare, "altogether to abolish bad and insanitary houses, and that continuing blot on our national life which we call the slums. . . . We regard this situation as offering a direct challenge and call to the Church. If in every town and parish its members would unitedly and energetically exert their influence, a great transformation of social conditions could now be wrought. . . . Where could we find, apart from worship itself, a better and clearer opportunity for the Church's corporate activity than in a campaign for the abolition of slums and for the decent housing of the people?" Referring to the necessity of keeping the rents of new dwellings within the means of displaced slum-dwellers, the appeal said: "Here is an opportunity for the exercise of that 'charity' . . . which is the basis of Christian citizenship. Let it be used in the way of readiness to pay an increased rate, or in the lending of capital at low interest (or none at all) in order to provide houses for those who cannot pay what is called an economic rent."

A LONDON EXAMPLE OF SLUM DWELLINGS AND OVERCROWDING TYPICAL OF SIMILAR DISTRICTS IN MANY INDUSTRIAL TOWNS: A SOUTHWARK STREET WITH CLIFF-LIKE HOUSES AND THEIR HUMAN SWARM.





# THE BRITISH "FIVE-YEAR-PLAN" FOR THE ABOLITION OF THE SLUMS: TYPICAL OVERCROWDING IN SOUTH LONDON.

Drawn by our Special Artist, SEVEN SQUIRE, R.O.I. (SEE ARTICLE ON PAGE 842 WITH ILLUSTRATION OPPOSITE)



PARLOUR, KITCHEN, AND BED-ROOM COMBINED FOR A FAMILY OF EIGHT WITH ONLY ONE OTHER CUPBOARD-LIKE ROOM: AN INTERIOR IN A CONGESTED PART OF SOUTHWARK.

As a typical example of the overcrowding which the Minister of Health, Sir Hilton Young, intends to abolish by his "five-year-plan" for the removal of slums throughout the country, our artist illustrates above a domestic interior in Southwark, where the whole abode of this family of eight consists of the room here shown and a still smaller, cupboard-like apartment. As noted under the drawing of a Southwark street scene (on page 843), that district is far from being the only one where slums are found. The re-housing campaign

recently received a great impetus from a rousing speech delivered by the Prince of Wales at the annual meeting of the Association of Municipal Corporations. "Overcrowding," he said, "continues to exist up and down the country. There are 98,000 families of five or more living in two rooms or less. There are 23,000 dwellings of three rooms or less occupied by two or more families, and of four or five rooms occupied by three or more families. There is a great mass of slum dwellings in this country that are more than

a century old. They are relics of a bygone idea of what was tolerable for workmen. That type of house must be demolished. . . I personally inspected many such places, and I have been appalled that such conditions can exist in a civilised country such as ours. . . It is truly pathetic that so many slum dwellers have become acclimatised to their conditions. But the children of the slums have not yet become acclimatised. It is for their sakes that we must rid ourselves of this social evil." In conclusion, the Prince said: "This

nation cannot afford, first from an economic point of view, the perpetuation of the slums. It is an incalculable factor which adds to the expenditure on social and health services. Slums are radiating centres of disease, ill-health, and discontent. Let us put forward a great national effort, irrespective of party or of politics. Let us build a new Britain and provide houses worthy of the dignity and greatness of our race." It was stated on June 2 that slum-clearance schemes and other works costing over £2,000,000 had begun in various towns.



# THE DUTCH NELSON.

BEING AN APPRECIATION OF

"THE LIFE OF ADMIRAL DE RUYTER": By P. BLOK.\*

(PUBLISHED BY ERNEST BENN.)

THE Dutch people remember Michiel Adriaansz De Ruyter not only as a great naval hero, one of the very greatest of all times, praised as *immensi tremor Oceani*, a 'terror of the ocean,' 'Hercules of the Seas,' as he was called in those days of grandiloquence, it prefers to think of him in the affectionate spirit which is so well conveyed by the name *Bestevaer*, 'Dear Father,' given to him by his own sailors. . . . He was not only a model of pure patriotism, of devotion to duty, of unflinching courage, an incomparably balanced mixture of audacity and prudence, a perfect hero, a great sailor, and a born leader in battle. He was also a noble man, a character without blemish, honest and direct, faithful and just, upon whom everybody, low or exalted, could rely implicitly. He was simple, humble, pious as well as frank, and all those who knew him praise him as a model father not only to his own family, but to the men of the fleets he commanded."

If this estimate seems hyperbolic, it is no higher than the esteem in which De Ruyter seems to have been held during his lifetime. His country bestowed upon him every honour and mark of confidence, not only for his indefatigable services, but also because, as Professor Blok observes, "he was a model of those middle-class virtues and personal characteristics which the Dutch have always valued so highly." His seamanship was unexcelled in its day, and his courage won the unfeigned respect of his adversaries. When he set fire to and destroyed the flag-ship *Royal James* at the Battle of Sole Bay in 1672, the lieutenant of the flag-ship was saved and brought aboard De Ruyter's *Zeven Provinciën*. "Is that an admiral?" asked the lieutenant; "he is an admiral, a captain, a mate, a sailor and a soldier! Yes, this man is a hero and all these things at the same time." England so greatly respected this most pertinacious foeman, who had inflicted on her one of the greatest humiliations in her history, that, towards the end of his life, he was invited to the Court of Charles II., and only his social diffidence prevented him from accepting. It is amusing to note what civilities combatants in the seventeenth century exchanged, when they were not blowing each other out of the water. This book gives many evidences that manners were as punctilious as hostilities were desperate.

De Ruyter was born in 1607 of sound but humble maritime stock. He went to sea as a boy, and saw his first service, while still in his teens, against Spain, in the army of Prince Maurice. Until the outbreak of the First Anglo-Dutch War—that is, for more than twenty years—he was successfully engaged in the mercantile marine, and retired with a considerable fortune, gained by shrewd trading in many parts of the world, with no small admixture of the privateering which was then a respectable occupation. He is not the first or the last instance of a distinguished commander whose real career has begun after an intended retirement from active life. He was reluctant to accept an official command in the First Anglo-Dutch War, but, once he had entered the service of his country, he performed, almost without intermission, an extraordinary variety of duties until his death in action at the age of sixty-nine. In the last twenty years of his life, this kindly, homely, pious man fought with or against all the first-class Powers of Europe, in widely separated parts of the world.

Thus, scarcely was the first naval war with England concluded, when he was fighting with the Danes against the Swedes in the Baltic, and bringing great distinction upon himself at the Battle of Nyborg. When the second war with England broke out, he was off the Guinea Coast, defending the interests of the West India Company, and harassing the English settlements. He sailed back to

Holland *via* the Antilles and Newfoundland—a most adventurous piece of navigation—having taken more than twenty ships, together with large quantities of gold and merchandise, during the cruise. After two further wars with England, in which his indomitable coastal defence had saved his country from conquest, he led an unsuccessful but daring expedition against the French—formerly his allies, but destined to be, in his last years, his most implacable enemies—as far afield as Martinique. In the intervals of these arduous duties, lest time should hang too heavily on his hands, he made repeated expeditions to the Mediterranean, to protect shipping against the Barbary pirates, who throughout the century were a scourge to the whole civilised world. He had had experience of the pirates from his earliest seafaring days, and was more successful than any other commander in using their own methods against them, and in negotiating a deal, though short-lived, respite for the sorely harassed shipping of Europe. It was in the Mediterranean, the scene of some of his most gallant exploits, that he met his end. It was a poor return for his services that he was sent in his old age on what was really a hopeless enterprise—the reconquest of Messina for Spain. His force, as he fully realised, was wholly inadequate, and his allies gave him the most uncertain support. Despite

these handicaps, he led the allied forces with the greatest resolution against the strong French fleet, until he was severely wounded at the Battle of Etna on April 22, 1676. He died a week later, and even in death there was no peace for him. The Dutch and Spanish forces were crushingly defeated near Palermo, and it was only through lack of ammunition that the French were prevented from destroying them

altogether. The ship which bore De Ruyter's embalmed body was only saved with the greatest difficulty, and in the midst of defeat, which he alone might have averted, the "terror of the ocean" was borne home to receive the last honours for the many defeats which he had inflicted on others.

For the English reader, the chief interest of this volume centres in the part played by De Ruyter in what we are accustomed to call the Dutch Wars, which from 1652 to 1667 involved two great maritime Powers in a desperate struggle for commercial supremacy, and brought each of them, with extraordinary fluctuation, into the gravest peril. As we have mentioned, De Ruyter, in the contest with Blake in the First Dutch War, was a kind of auxiliary rather than an official commander, but he soon proved himself indispensable to the navy, which was in an unsatisfactory condition of equipment and discipline. In spite of Tromp's famous broom, the Narrow Seas, far from being "swept" of Blake's ships, nearly proved the undoing of the Dutch at The Downs in October 1652, and at Portland in the following year it was only by a narrow margin that De Ruyter was extricated from disaster. His reputation, however, had grown so rapidly that at the end of the war he was prevailed upon to accept the office of Vice-Admiral. The first round had been inconclusive, and the peace which was concluded in 1654 was merely a breathing-space. Nine years later the struggle was resumed, with France on the side of Holland, and De Ruyter, who had now been raised to the supreme command for his achievements in the Mediterranean and the Baltic, found himself at the head of a fleet of ninety-three war-ships. The year 1666 saw strange reversals of fortune, for in the famous Four Days' Battle of June 11-14 De Ruyter undoubtedly inflicted a severe defeat on England; but he himself was as decisively beaten, and seems, for once, to have lost heart and initiative, at the furious Two Days' Battle in August of the same year. It was in the following year, however, that an unprecedented experience was to add to London's visitations of plague and fire, for the neglected and debilitated navy was powerless to prevent an incursion, brilliantly executed, into the Medway itself. "The impression made in England by this bold enterprise was staggering. . . . London lived through several days of panic. The banks ceased payment, and many inhabitants prepared for flight. There was a fear that De Ruyter might penetrate with a few light frigates to Gravesend, and even to Woolwich, in order to attack the arsenal and the warehouses, as well as the remaining ships that lay there. It was even said that he would invest London." Throughout the country there was fear, by no means groundless, of invasion, which England was in no state to resist. Once more the tables were turned, and in the Third Dutch War, with England and France ranged against Holland, it was the latter which was put in fear of being overrun. In spite of the indecisive result of the Battle of Sole Bay, in which De Ruyter played a specially conspicuous personal part, the Allies soon gained the upper hand, and the alarm in Holland was so great that even the "Dear Father" suffered the fate of all national idols, and fell for a time into extreme unpopularity. It was, however, by his dogged defence of the coast that Holland was saved from complete disaster, and after Camperdown both sides were tired of the fruitless struggle. After the peace which was signed in 1674, England and Holland remained at amity for more than a century.

Admiral De Ruyter may well be considered one of England's most gallant and honourable adversaries, and this volume presents a vivid picture of a simple and valorous servant of duty. It contains, besides, much interesting lore of the sea, which is marred only by the fact that the frequent repetition of the details of naval battles becomes a little wearisome. Since De Ruyter kept a journal for considerable periods of his life, it would have added to the interest of a valuable chronicle if he had been allowed more often to speak for himself.

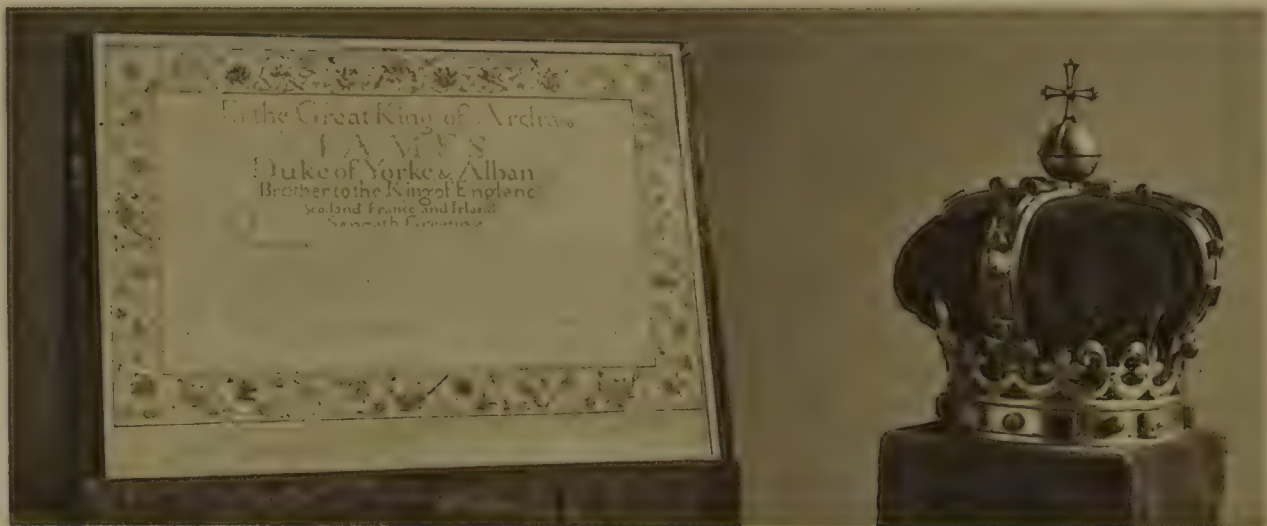
C. K. A.



SHOWING THE FIVE HUGE LANTERNS ON THE STERN, TWO OF WHICH, PROBABLY, ARE ILLUSTRATED AND DESCRIBED ON THE OPPOSITE PAGE: "DE ZEVEN PROVINCIEËN," DE RUYTER'S FLAG-SHIP, BY VAN DE VELDE THE ELDER.

This illustration is from the detail of a pen painting on cloth. It shows De Ruyter's flag-ship at the time when a war-council was being held on board before the four days' battle of June 1666, a great but indecisive action in the middle of the Second Dutch War. On the stern may be seen the five huge lanterns of "De Zeven Provinciën," two of them, in all probability, now in the Rijksmuseum at Amsterdam.

Reproduced by Courtesy of Ernest Benn, Ltd., Publishers of "The Life of Admiral De Ruyter."



A GIFT FROM JAMES, DUKE OF YORK, TO THE "GREAT KING OF ARDRA," A WEST AFRICAN POTENTATE: THE CROWN OF FALSE JEWELS AND BASE METAL, AND ACCOMPANYING LETTER, CAPTURED FROM THE ENGLISH BY DE RUYTER.

In September 1664, De Ruyter was sent with a fleet to the Guinea coast to protect Dutch commercial interests against the British. He captured, in his voyage, an English ship, which was taking a letter and a crown to a local negro king—both treasures now in the Rijksmuseum at Amsterdam. The letter, after negotiating for freedom of trade in Ardra (or Allada), says: "Wee have so great a Value for your Person and Dignity, that wee have Sent You a Present of a Crowne, which is the Badge of the highest Authority, and a Bed such as is used in these Parts." There are no data about the bed, but the crown is a very tawdry affair, being of base metal inset with false jewels.

\* "The Life of Admiral De Ruyter." By the late P. Blok, Professor in the University of Leyden. Translated from the Dutch by G. J. Renier, Ph.D. (Ernest Benn, Ltd.; 21s. net.)



## THE HUGE SIZE OF A SEVENTEENTH-CENTURY WAR-SHIP'S STERN LANTERNS.



COLOSSAL STERN LANTERNS WHICH, IN ALL PROBABILITY, BELONGED TO THE FLAG-SHIP OF OUR GREAT NAVAL ANTAGONIST, ADMIRAL DE RUYTER: TWO OF THE FIVE CARRIED BY "DE ZEVEN PROVINCIEEN."

These huge stern lanterns, now in the Rijksmuseum at Amsterdam, are traditionally the lanterns of Admiral De Ruyter's flag-ship, "De Zeven Provinciën," and well illustrate the colossal size of stern lanterns carried by English and Dutch war-ships of the period. A painting of 1666 by Willem van de Velde the Elder, of which we reproduce part on the opposite page, bears out their attribution to "De Zeven Provinciën." The lanterns would therefore date from 1665. They are made of carved gilt wood with gilt iron domes. Since they are of different sizes, they probably belonged to a set of three or five—a further point consistent with their traditional origin, as van de Velde's painting shows five lanterns on the flag-ship's stern. The more usual number was three. They are elaborately decorated with

allegorical caryatids, alternating with exotic personages and Dutch merchants. The carving is characteristic of Dutch seventeenth-century craftsmanship. The panes have apparently been restored. These lanterns were used for signalling by night, though it is said that they were lit only when the Admiral was on board. In the new biography of De Ruyter, reviewed on the opposite page, there are several interesting references to "De Zeven Provinciën." She was built at Rotterdam in 1665, and at first became the flag-ship of Admiral Van Nes. In March 1666, she was transferred to De Ruyter, and remained his flag-ship for many years. One of the best sailers in the Dutch fleet, she was a truly magnificent ship, carrying 475 men and 80 guns.



## THE BEAUTY OF THE SAILING-SHIP: AN UNPLACED "FAVOURITE."



A FORMER WINNER OF THE "GRAIN RACE" FROM AUSTRALIA AND CONSIDERED THE FASTEST "WINDJAMMER" AFLOAT, BUT THIS YEAR UNPLACED: THE "HERZOGIN CECILIE"—"HAULING THE BRACES" DURING A CHANGE OF WIND.

The "Herzogin Cecilie," and three other splendid four-masted sailing-ships laden with grain, and taking part in the annual race from Australia to England, arrived at Falmouth on May 20. The quickest passage so far was that of the "Pamir"—92 days from Port Victoria, and the "Pommern" came next with 98 days. The favourite, "Herzogin Cecilie," which once did the trip in the then record time of 86 days, and is considered the fastest vessel of all, failed to get a place this year, as she took 115 days from Port Adelaide, having been unlucky in weather conditions. She had on board as a passenger Baroness Eva Gyllenstierna, a young

Swedish widow who went out to Australia in her. Captain Eriksson described the Baroness as "a real sailor" and "a first-class navigator." She and the stewardess were the only women on board. This year's race was won, for the second year in succession, by the "Parma," which reached Falmouth a few days later after a magnificent passage of only 83 days. She had on board two girls of seventeen, the captain's daughter and a friend, sailing as apprentices. The ships are nearly all of Finnish ownership, and manned by young men training for the mercantile marine. There is keen competition for the honour of making the quickest passage.



## THE MIGHT OF THE BATTLE-SHIP: A SALVO OF BIG GUNS.



H.M.S. "NELSON," THE FLAG-SHIP OF THE HOME FLEET, FIRING A SALVO OF 16-INCH GUNS DURING NAVAL EXERCISES :  
A PHOTOGRAPH TAKEN FROM H.M.S. "RODNEY" (PARTLY SEEN IN THE FOREGROUND).

A striking contrast to the scene on board a windjammer, with its mazes of sail and rigging, illustrated opposite, is presented by the above photograph representing the might of the modern battle-ship in action. H.M.S. "Nelson," seen at the moment of firing a salvo of her big 16-inch guns, is the flag-ship of Admiral Sir J. D. Kelly, Commander-in-Chief of the Home Fleet, and the photograph was taken from her sister-battle-ship, H.M.S. "Rodney," some of whose guns are partly visible in the foreground, during the recent naval exercises off Invergordon. In the 1932 edition of "Jane's Fighting Ships," it is stated: "The 16-inch gun is a new calibre in the Service. Elevation is 40° and range

35,000 yards. The cost of firing a triple salvo is £700." Nowadays, of course, economy has to be considered, and some limit is set to the number of practice salvos. For similar reasons, a projected "battle" between a Blue Squadron and a Red Squadron had to be given up owing to adverse weather conditions. "Every unit of the Fleet," writes Mr. J. M. N. Jeffries, "was keyed up for the occasion. Dense fogs prevented the exercise from taking place as appointed. In the hope, however, of carrying it through, steam was maintained for the next two days. But the fog persisted, and the mere expense of maintaining steam for so long led to the abandonment of the exercise."





## A PAGE FOR COLLECTORS.

### CHINESE PORCELAIN IN KING STREET.

By FRANK DAVIS.

THE current exhibition of Old Chinese Porcelain at the galleries of Frank Partridge and Sons, Ltd., is a show of very great distinction indeed, and should result in a substantial sum going to the National Art-Collections Fund, for the amount charged for the illustrated catalogue will be devoted to



1. THE CHINESE POTTER WORKING IN A NATURALISTIC VEIN: A SMALL JUNK OF THE K'ANG-HSI PERIOD WITH A DULL AUBERGINE GLAZED HULL AND A YELLOW ENAMELLED CANOPY. (LENGTH, 5½ IN.)

that excellent organisation, which, under the wise chairmanship of Sir Robert Witt, has done so much in recent years to acquire outstanding works of art for the nation. When I write that the large room in which the exhibits are arranged is a blaze of delicate colour, it will be obvious that the majority of the pieces on view are of the seventeenth and eighteenth centuries. There are a few choice examples from earlier dynasties, but the peculiar merit of this show lies in its wealth of K'ang-hsi and Chien Lung porcelains—particularly the former.

I have failed to visit very few of the London Chinese Exhibitions of the past ten years, and can say, quite truthfully, that in that time there has not been one which has contained so many examples of those supreme technical achievements which have

made of the later Chinese decorative art the eighth wonder of the world. Even those whose natural bent towards a sublime simplicity makes them more interested in the earlier wares than in the extraordinary flowering of the national talent that reached its apogee in the seventeenth century, will be well advised not to miss so remarkable a series of ceramic masterpieces as is to be found here. They will find something of the plastic quality of the very early days has departed, but its place is taken by a range of colours, an ingenuity, an apparently

long burial), showing a gleam of purple on the dark tones of the neck, silvery-green on the body, and silver at the foot. The last time I committed myself to a rather cautiously worded statement to the effect that a certain object I illustrated was possibly unique, I received an indignant letter from Berlin saying that I was wrong; so in this case I will content myself with saying that these are very interesting and very important vases, the like of which I do not remember having seen before.

The remaining illustrations have been chosen with the idea of showing (what, indeed, we all know already) that the Chinese potter has a pretty sense of humour, not to mention his uncanny technical ability. Again I despair of describing the aubergine glaze of the boat of Fig. 1, with its canopy enamelled yellow (length, 5½ in.). Another boat of the same period (K'ang-hsi) is from the J. Pierpoint Morgan collection, the hull of which closely resembles the Dutch Admiralty barge of 1650-1700. The artist has come to grief over the details of the rig, for he has given the ship both main- and fore-mast square rig. This is enamelled over the whole surface in yellow, aubergine, and green, and has a dolphin-shaped bow—a typically Chinese touch.

The small figure of Fig. 2 is in its way a little masterpiece. The Chinese have a happy knack of never taking the gods too seriously, and if a pawky

humour is legitimate anywhere, no better subject is possible than Fu, the Taoist God of Happiness. His robe is a delightful confection of floral designs on yellow, aubergine, and green grounds, and the grotesqueness of his expression is deliberate, wicked, cheerful, and ingratiating. In the same category is a surprising set of eight figures—seven of the Eight Immortals, those saintly and rather lovable characters from Taoist legend whose story has been sketched briefly on this page on a previous occasion (Sept. 6, 1930); while the eighth is Shou Lao, the God of Longevity, who can be identified by his high forehead, knotted staff, and robe ornamented with the Peach of Immortality and the seal-character *shou* (longevity).

There are many birds and beasts, cranes, pheasants, etc., which are admirable examples of eighteenth-century naturalism, and—returning to legend again—two magnificent lion-dogs, wonderfully glazed in blue-green, greenish-yellow, and deep violet-blue (Ming Dynasty). These Lions of Buddha, whose brethren, good, bad, and indifferent, are such favourite ornaments of the English mantelpiece, deserve the compliment of accurate description which they receive in the catalogue: they are not, and never have been, kylins, which is a very different sort of creature. A pair, as here, should be male and female, the former with one paw supported on a ball, the latter with a cub standing on its hind-legs.

Finally, mention must be made of a piece which is presumably at least as valuable as anything else in the exhibition. This is a flower-pot of rectangular shape in Chün ware (Sung Dynasty), a beautiful object, with a grey porcellaneous body and purple glaze.



4. SHOWING THE AUSTERITY OF CHINESE POTTERY BEFORE THE SEVENTEENTH CENTURY A.D.: ONE OF TWO T'ANG VASES, WITH EMERALD GREEN GLAZE PALING TO SILVERY WHITE AT THE FOOT.



3. FLOWERING HAWTHORN AND BIRDS AGAINST A GREENISH-BLACK GROUND ON A K'ANG-HSI (1662-1722) BEAKER: A MAGNIFICENT PIECE OF FAMILLE VERTE CHINA.



5. A PAIR OF LIONS OF BUDDHA WONDERFULLY GLAZED IN BLUE-GREEN, GREENISH-YELLOW, AND DEEP VIOLET BLUE (MING DYNASTY): THE MALE ON THE RIGHT, WITH HIS PAW ON A BALL; AND THE FEMALE ON THE LEFT, WITH A CUB CLIMBING UP HER LEG.



2. A TAOIST DEITY PORTRAYED WITH A FAMILIARITY AND HUMOROUS FEELING TYPICALLY CHINESE: FU, THE GOD OF HAPPINESS, DRESSED IN A ROBE OF FLORAL DESIGNS ON YELLOW, AUBERGINE, AND GREEN GROUNDS.

effortless mastery of the most complicated designs, which reduce the most austere critic to a purring admiration.

Monochrome reproduction gives but a sorry notion of these pieces, for the eye of the camera catches only



# RUBENS'S "LIFE AND ACTIONS OF ACHILLES": THE MASTER'S OIL SKETCHES FOR TAPESTRY TO BE AUCTIONED.



ACHILLES DIPPED IN THE STYX BY THETIS, WHO HOLDS HIM  
BY THE HEEL.



THETIS RECEIVING ARMS FROM VULCAN FOR ACHILLES.



THE INSTRUCTION OF ACHILLES BY CHIRON, THE CENTAUR.

THESE extraordinarily interesting oil sketches by Peter Paul Rubens are lots in the sale of the collection of pictures by Old Masters, from Marbury Hall, Northwich, Cheshire, which Sotheby's will sell by auction on June 21, by order of the Trustees of the late Lord Barrymore. They are thus described: "The following six sketches by Rubens, illustrating in succession the 'Life and Actions of Achilles,' were painted by the artist as models for tapestry, both Charles I. and Philip IV. of Spain being suggested as patrons on this occasion. The entire series (containing two more items which have been separated from the rest) was originally in the collection of Rubens's father-in-law, Daniel Fourment, who died in 1643. A series of five of these compositions in tapestry is in the Musée d'Archéologie of Brussels." The sketches—in the order in which we print them—measure 17 inches by 14½; 17½ by 20½; 17 by 14½; 17½ by 17½; 17½ by 20½; and 17½ by 18.



THE ANGER OF ACHILLES AGAINST AGAMEMNON.



THE DEATH OF HECTOR: ACHILLES, GUIDED BY MINERVA, WITH HER OWL, SPEARING  
HECTOR.—THE BATTLE OF THE GREEKS AND TROJANS IN THE DISTANCE.

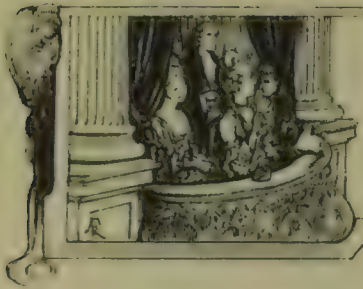


THE DEATH OF ACHILLES: ACHILLES—HIT IN THE HEEL BY AN ARROW SPED  
BY PARIS, WHO IS GUIDED BY APOLLO—DYING AT AN ALTAR IN A TEMPLE.



# The World of the Theatre.

By J. T. GREIN.



## A METEOR: MARY ELLIS.

"WHERE have I seen that name?" I said, and others said, as we were scanning our programmes at His Majesty's on that memorable première of "Music in the Air." Then faint recollections woke up. I remembered a pretty performance at the Ambassadors in "Knave and Queen"; I remembered a difficult characterisation of feelings expressed and suppressed in that weird O'Neill confabulation, "Strange Interlude." But there the visions stopped, and until the curtain rose my thoughts wandered to that unfortunate phenomenal star, Anny Ahlers, who came—from abroad—to His Majesty's, was seen, conquered London, and ended miserably at the apogee of her glory. I did not realise then—nor did anybody else, I imagine—that at the very same house another newcomer would again become famous in one night. Miss Mary Ellis did not appear until the second scene of the play, nor did the audience await her with tenterhooked expectations. We expected—still misled by our recollections—somebody pretty and somebody who knew her business, and left the rest to speculation. Then she came, and from the first moment she hit upon our vista like a bolt from the blue. We were fascinated, aye, spelled by her presence. We felt at once that this striking woman was going to be the making of the play, as well as of her own fame. In aspect she was a mixture of races, the



A NEW "STAR" OF THE ENGLISH STAGE: MARY ELLIS (IN "MUSIC IN THE AIR," AT HIS MAJESTY'S), WHOSE BRILLIANCE BOTH AS A SINGER AND AS AN ACTRESS IS THE SUBJECT OF AN APPRECIATION ON THIS PAGE.

Latin and the Slav. Her face—framed in undulating black hair—was undoubtedly southern; the flexibility of limbs and body was slightly reminiscent of the first Russian dancers; her surety, her *aplomb* of movement and diction, was undoubtedly—oh, unmistakably!—American. The combination of these three idiosyncrasies made her an arresting, flamboyant personality. All eyes were riveted on her.

Then came the greatest surprise. She sang. She sang with all the grand air, the sweeping gestures, the regal condescension of a prima donna. And her notes were the peers of her actions. This was the "grand style," this was a voice (so rare in our musical comedies), this was a Gerolstein in the offing. I thought of the old anecdote, in 1867, at the Paris Exhibition, when Hortense Schneider, then at her zenith, let her landau gallop through the Imperial entrance, where, when challenged, she replied: "Je suis la Grande Duchesse de Gerolstein"; and the janitors replied: "Laissez-passer." Yes, it was indeed *laissez-passer* for Miss Mary Ellis. We at once became her slaves and admirers, and, as the play proceeded, we hoped for more manifestations of talent to come—as, indeed, they came. For Miss Ellis revealed herself not only as a fine *divette* of musical comedy and comic opera. She soon let us feel how she masters the technique as well as the inner meaning of comedy. No sooner had we applauded the singer than the comédienne beset us with her wit, charm, and *savoir-faire*. There was a rehearsal scene in which she quarrelled with her librettist, who was also her lover. I have rarely seen a finer, more lifelike explosion of the artistic temperament. It was as if Miss Ellis were enveloped in flames; thus did she work up her feelings and

work upon ours. The situation literally rushed through the house as if swept by a whirlwind.

Then, later, when the rehearsal and her temperamental upheaval had blown over, there came the reconciliation with her author, whom she really loved as well as honoured, but only found leisure to obey when the theatre business was off. And what did we behold then? The operatic queen, the virago under stress of her artistic nature, had become a womanly woman, an *amoureuse* tingling with passion, almost docile in the strong arms of her lover. We felt that this rare artist was a mistress (in every sense of the word) of her emotional powers. She was as fervent in her impassionate *élans* as she had been flaming in her transports of ire. Here was indeed a combination of all the art of the *comédien*—as Coquelin puts it—feeling, abandon, effervescence. Outwardly flamboyant; inwardly restraining all exaggeration. It was beautifully balanced, the human and the histrionic chord; it affected her audience as well as her fellow-players. It was Samson and Delilah's "*mon cœur s'ouvre à ta voix*" realised in thought minus the music. No wonder that the audience burst into fierce and ceaseless enthusiasm. A new woman, a true artist, had come to Court, and admiring homage vibrated through the air. Mr. Cochran was right to announce officially that he had raised her to the dignity of stardom—the O.M. of the theatre.

## FORM AND FORMULA IN CURRENT PLAYS.

There is a rebellion against traditions which shackle and a demand for emancipation from the historical factor. Any brief survey of the arts of to-day—architecture, music, sculpture, painting—must confirm this tendency to reject the tyrannies of the past and to find freer forms of expression. What is true of the arts in general is true of the drama in particular. There are continual efforts to find a more liberal technique and a more plastic form.

When the stage receded behind a proscenium arch, for reasons that space will not allow me to develop, a new set of conditions far more exacting than the platform stage knew determined the play's form. As Mme. de Staël could find freedom in the Bastille, so great creative dramatists, like Ibsen and Strindberg, could find freedom within the tyranny. But lesser minds, like Scribe and Sardou, lacking the genius to make the form a necessity, made the form into a contrivance instead. Sardou invented a formula—a scheme to build up emotional climaxes for appropriate curtains. It was a skilful plan, worthy of a master-builder, opening with the foundations well laid in the first act—"the exposition"—and with a superstructure made to fit the stage, so that not a theatrical effect was wasted. Sardou's "Diplomacy," at the Prince's, has object-lessons as well as

pleasures in its revival. Let us admit its melodramatic simplicities, its blacks and whites so vividly contrasted, its laboriously manufactured plot, and its fundamental hollowness when tested against the touchstone of real life. But it has virtues that save it from Shaw's stigma of "Sardoodledom," because good carpentry is good craftsmanship, and good craftsmanship is not to be despised.



"MARTINE," AT THE AMBASSADORS: JULIEN (HUBERT GREGG), RETURNING FROM HIS MILITARY SERVICE, MEETS MARTINE, A COUNTRY GIRL (VICTORIA HOPPER), BY THE ROADSIDE AND IS FASCINATED BY HER.

Julien finds that he and Martine exercise a mutual fascination over one another. But Martine is not in sympathy with his poetic and artistic outlook, and eventually he marries Jeanne (Rosalinde Fuller)—a woman of his own class. "Martine" is discussed in the article on this page.

Still, it is against these rigidities of formula that the modern playwright rebels. Monsieur Bernard, in his lovely little play "Martine," at the Ambassadors, refuses to force his simple story on the waves of theatrical hysteria, refuses to squeeze out of his situations the last drop of emotional effect. He deliberately eschews tricks, and relies on silences as more eloquent than impassioned speech; relies on characters delicately suggested and presented; relies on the power of the audience to fill in by their imaginations what is unsaid; and, with an art concealing art, gives us a sensitive, fragile thing, tender, significant, and full of inward movement. This is form, not formula, for it is not an imposed discipline that dictates its restraints. The art of M. Bernard is classic in this, that it accepts the limitations of the stage and works freely within them. This was not the experience of Miss Clemence Dane in her "Wild Decembers," at the Apollo, for she found the unities of space embarrassing and resorted to the method of the chronicler. The biographer in drama is faced with peculiar difficulties, for the complexity of incidents which compose a life-history must be crystallised into a coherent and illuminating revelation of character. The episodic manner has the advantage of spanning the consecutive years, and of permitting a closer fidelity to known facts, but the disadvantage inherent in the method is that the development is constantly interrupted by changing scenes. Miss Dane, in her anxiety to explore Charlotte's character fully, attempted too much and too little; too much in her loyalty to history and literature, too much in her concentration on the Brussels episodes, and too little in leaving the episodes without a strong co-ordinating chain. The play has passages of beauty and of vigorous life, but they were not knit into a living unity. This weakness was only overcome by brilliance of production and playing.

Mr. Cochran recently announced that "Wild Decembers" would be taken off; but it was subsequently learned that performances would continue under Miss Wynyard's management.



"SALLY WHO?", AT THE STRAND: JESSIE MATTHEWS AS SALLY, THE AUSTRALIAN GIRL WHO ARRIVES AT DR. PERRY'S HOUSE IN LONDON DURING HIS BETROTHAL DINNER-PARTY, CLAIMING TO BE HIS DAUGHTER.

The mystery of Sally's parenthood provides the chief motif of the play—at one moment there are no fewer than three men with a plausible claim to the position—Dr. Perryn (Arthur Wontner); Sir Thomas Oocleve (Spencer Trevor); and Jim Byrnie (Edward Willard). The part of the fiancée's brother, Carey Ross-Quilter, is taken by Sonnie Hale.



ON LAND AND RIVER: ACCIDENTS—TRAGIC AND STAGED AS WARNINGS.



A GRIM WARNING TO CARELESS MOTORISTS: AN "ACCIDENT" DISPLAYED AS A SAFETY-FIRST OBJECT-LESSON, AT REIGATE; WITH A "BODY" IN THE CENTRE. These solemn warnings to motorists are of particular interest as illustrating a phase of the work of the National Safety First Association, which will be found dealt with in general in a special Safety First section at the end of this number. A number of mock accidents were arranged on various sites in the Borough of Reigate. With the co-operation of local garages, overturned cars



A MOST COGENT WAY OF BRINGING THE CARELESS MOTORIST BACK TO A SENSE OF HIS RESPONSIBILITIES: ANOTHER "FAKED" ACCIDENT AT REIGATE. were placed at points in definite danger zones, and posters urging "Safety First" drew attention to terrible consequences that can come of carelessness. So realistic were the displays that, before the posters had been put in position, a motorist who passed a "tragedy" rang up the police to tell them of the "smash"—and the police turned out to discover one of the faked "collisions"!



AFTER COLLIDING WITH THE "GUILDFORD CASTLE" IN A FOG ON THE ELBE: THE BOW OF THE "STENTOR."

The Union Castle steamer "Guildford Castle" was involved in a very serious collision on the Elbe on May 31. Her passengers, about forty in number, were rescued and taken to Cuxhaven. The "Guildford Castle" was rammed on the starboard side by the bows of the "Stentor," a 6626-ton motor-vessel registered at Liverpool. A hole 30 ft. wide was torn in the bows of the "Guildford Castle," which had to be beached. The damage to the "Stentor" was considerable,



AFTER SHE HAD COLLIDED WITH THE "STENTOR": THE "GUILDFORD CASTLE" BEACHED AND ALMOST UNDER WATER; WITH SALVAGE TUGS AT WORK.

though less serious; and it was possible to tow her into Hamburg. At first it was thought that the "Guildford Castle" might also be towed to Hamburg for temporary repairs, after some of her cargo had been discharged into lighters, but later on it was announced that her position was "hopeless." So sudden had been the alarm that several of the passengers had no time to dress. They were subsequently brought back to England by the Hamburg-America boat "New York."



THE RAILWAY SMASH, AT NANTES, IN WHICH FOURTEEN LIVES WERE LOST: AN AERIAL VIEW SHOWING THE DERAILED COACHES AND (CENTRE; BELOW) THE ENGINE, WHICH FELL OVER ON ITS SIDE.

Fourteen people were killed and some 130 injured when an express train from Paris was derailed a few miles from Nantes, on June 4. The train had to cross from the down to the up line at a point where the track was under repair. A passenger coach immediately behind the engine jumped the points and dragged six other coaches after it. It was pointed out in some quarters that, in order to keep up to their schedule on the Paris-Nantes line, drivers were forced to go at 75 m.p.h. in places; so that, perhaps, the driver in question had begun to feel the strain.



AFTER A TRAM SMASH AT KENNINGTON: A PILLAR-BOX INSIDE THE TRAM, WHICH IS LYING ON ITS SIDE.

A tram-car, jumped the rails and overturned at Harleyford Road, by Kennington Oval, on June 3. About fourteen people were found to be suffering from injuries and shock, and ten were treated at Lambeth Hospital. Before overturning, the car mounted the pavement and struck a pillar-box and the railings of a school.



## NEWS OF THE WEEK AT HOME

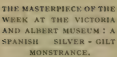


THE GRAND FINALE OF THE ALDERSHOT TATTOO: THE SERVICE DRESS REHEARSAL PHOTOGRAPHED FROM THE AIR.



THE JUTLAND CELEBRATIONS IN BERLIN: CHANGING THE NAME  
"KEMPERPLATZ" TO "SKAGERRAKPLATZ" IN MEMORY OF  
GERMANY'S NAVAL "VICTORY."

The Jutland celebrations opened in Berlin on May 31 with the ceremony of re-naming the Kempterplatz as the Skagerrakplatz, after the naval battle of May 31, 1916, known in Germany as that of the Skagerrak. The President of the German Naval Association, Admiral Lützw, recently referred to it as a great German naval victory, and it is so described in the Nationalist Press. Our readers will recall that we commented on this claim in our last issue, when illustrating Herr Hitler's visit to Kiel.



This silver-gilt monstrose is typical of the finest silversmiths' work produced in Spain in the middle of the sixteenth century, when the standard of workmanship was higher than ever before. Despite the delicacy of its detail, it is free from that over-elaboration which is, to modern eyes, a fault of Spanish art. Last week's "Treasure" at the Museum, which we unfortunately had no space to reproduce, was a sixteenth-century Turkish robe.



THE NEW HALL OF CHIVALRY FOR THE KNIGHTS OF KING ARTHUR AT TINTAGEL: MEMBER  
OF THE FELLOWSHIP AT THE ROUND TABLE.

The new Hall of Chivalry of the Fellowship of the Knights of King Arthur was opened at Tintagel on June 5. It is situated in the village, not far from the ruin of the old castle on its headland. The founder of the Fellowship, Mr. F. T. Glascock, had arranged an opening ceremony as close as possible to the Arthurian Round Table ceremony. He said the Fellowship's aim was personal service, as when Arthur sent out his knights.



THE KING (PREVENTED BY RHEUMATISM FROM ATTENDING THE CEREMONY OF TROOPING THE COLOUR) WATCH

Owing to slight rheumatism in his shoulder, the King was unable to wear full-dress uniform and undergo the fatigue of so long a ceremony as that of Trooping the Colour, held on June 3, his sixty-eighth birthday, and his place was taken by the Prince of Wales, as shown below. The Queen drove to the Horse Guards with the Princess Royal and the Hon. Gerald Lascelles, the



THE WORLD'S LARGEST DRY DOCK, AT SOUTHAMPTON, TO BE OPENED  
BY THE KING: ITS FIRST FLOODING.

The world's largest dry dock, to be opened by the King on July 25, at Southampton was flooded for the first time on May 31. It holds 250,000 tons of water, which poured in at the rate of 18,000 gallons a minute. The dock can accommodate vessels of 100,000 tons, and was designed for the new Cunarder, whose construction was discontinued. The Southern Railway (owners of Southampton Docks) decided to proceed with the dock as part of their £13,000,000 dock extension scheme.



THE PRINCE OF WALES (ON HORSEBACK

The Prince of Wales (as noted above) deputised for the King at the ceremony of Trooping the Colour, on June 3. The Prince wore the uniform of Colonel of the Welsh Guards. Behind him rode the Duke of York and the Earl of Harewood. The Duke was partici-

IN PICTURES: EVENTS  
AND ABROAD.



THE MOLLISONS' PROJECTED ATLANTIC FLIGHT: HOW THEY PLANNED TO TAKE IT IN TURNS TO HAVE SHORT RESTS ON A CAMP BED IN THE FUSELAGE.

Mr. and Mrs. J. A. Mollison planned to fly together in their twin-engine De Havilland Dragon "Seafarer" from London to New York, thence to Baghdad, and back to Croydon. A camp bed was installed under the petrol tanks, so that one could rest while the other was piloting the machine. It was stated on June 6 that they would decide that night whether conditions were suitable for starting the following day.



THE SUBSEQUENT MARCH-PAST FROM THE BALCONY OF BUCKINGHAM PALACE: HIS MAJESTY IN A ROYAL GROUND

Duchess of York, and Princess Elizabeth. Afterwards the royal party watched the final march-past from the balcony of Buckingham Palace. The King's appearance was loudly cheered by crowds round the Victoria Memorial. Beside him in the above photograph is seen the Duke of Connaught, who is in uniform as Colonel of the Grenadier Guards.



RIGHT CENTRE) TAKES THE KING'S PLACE.  
THE COLOUR: A GENERAL VIEW.

pating for the first time as a member of the Brigade of Guards. Instead of the Royal Air Force uniform in which he has usually attended, he wore that of the Scots Guards, whose Colonel he recently became in succession to Lord Methuen.



THE LATE MR. LUXMOORE'S GARDEN AT BALDWIN'S BEC: DR. JAMES, THE PROVOST  
OF ETON, OPENING THE MEMORIAL SHELTER.

During the Fourth of June celebrations at Eton, held this year on June 3, the recently built memorial shelter in the late Mr. Luxmoore's garden was formally handed over to Eton College which has now acquired the ninety-nine years' lease of the garden. The shelter was declared open by Dr. James and Lord Cornwallis and Lord Cavan also spoke a few words.



THE EX-KAISER'S GRANDSON MARRIES AND RENOUNCES HIS  
RIGHTS: PRINCE WILHELM OF PRUSSIA AND HIS COMMONER  
BRIDE, AFTER THEIR WEDDING AT BONN.

Prince Wilhelm of Prussia, eldest son of the ex-Crown Prince, married at Bonn, on June 3, Fräulein Dorothea von Salviati. The Prince wore Stahlhelm uniform, as a member of the Stahlhelm League, in which he passed his test as an air pilot. The League supplied a guard of honour, and a Stahlhelm air squadron circled above. In connection with the marriage, it was officially stated that the Prince had renounced all rights accruing to him and his first-born son.



ONE OF THE TWO NEW  
LAMP STANDARDS OUT-  
SIDE ST. PAUL'S : A GIFT  
FROM THE ROYAL  
ACADEMY

The two new lamp standards at the West Front of St. Paul's Cathedral, to replace two "naked lengths of gas piping," have now been unveiled and are in use. They stand about 15 ft. high, and are made of cast iron. They were designed by Sir Edwin Lutyens, assisted by Mr. W. Reid Dick as sculptor, and have been constructed by Mr. Bainbridge-Reynolds. They not only add dignity to the Cathedral, but also give a brighter light.



## THE WORLD OF MUSIC.

### BERLIOZ'S "FAUST" AT COVENT GARDEN.

THERE can be no doubt whatever that the musical sensation of the present season at Covent Garden, so far as it has gone at the time of writing, is the fine production under Sir Thomas Beecham of Berlioz's "La Damnation de Faust." Although conceived dramatically, it was originally intended by Berlioz as a dramatic legend for the concert stage, but, essentially, it demands the theatre for its proper exposition, and should, in my opinion, always be performed as an opera. Nevertheless, it has never been heard at Covent Garden before, although it is frequently performed in opera houses abroad, and was, very many years ago, included by the Carl Rosa Company in an English provincial tour. But "La Damnation de Faust" is one of those great works so far ahead of their time that it is only when far inferior works, such as Gounod's "Faust," have exhausted their popularity that the musical public is in a position to perceive its strength and beauty.

### A GREAT OPERA AND A SPLENDID PRODUCTION.

In my opinion, Berlioz's "Faust" is one of the greatest works ever composed for the stage, and we owe Sir Thomas Beecham a great deal for introducing it to Covent Garden in a truly splendid presentation. The production, which is based on a French production, I should imagine, is so good that the opera should please the public even if its musical qualities are not fully appreciated. The opening scene, the Prologue, on the plains of Hungary, is a magnificent spectacle, which concludes with the famous "Rákóczy March," making one of the most thrilling "curtains" in my experience. The following scenes of Faust's study, Auerbach's cellar, and the Banks of the Elbe, are beautifully managed. In the cellar scene, the atmosphere of a mediæval, riotous students' revel is admirably suggested, and the whole of this scene is full of colour and goes with magnificent verve.

As for the scene on the banks of the Elbe, this is one of the most beautiful and moving "visions" that have ever been staged at Covent Garden. The music here is of extraordinary beauty, and the famous "Danse des Sylphes" is a first-rate piece of choreography by M. Leo Staats, the *maître de ballet* of the Paris Opera House, which is perfectly in keeping with

the spirit of the scene, and is indescribably enchanting in its supernatural suggestion.

### A LOVE-SCENE WITHOUT BANALITY.

In the second act all the music given to Marguerite is of a purity and expressiveness which can only be described as Shakespearean. The wonderful "King of Thule" song, described as a *chanson gothique*, is something that only Berlioz could have invented, and every time one hears it one finds it more haunting and significant. The rôle of Marguerite was finely sung by Gina Cigna, a soprano of considerable artistry, with a fine voice only marred occasionally by tremolo. Her greatest effect was made in the following scene, the first of the third act, when she realises that Faust will never return. Herr Berlioz has been inspired to write music of a poignancy and beauty such as has never been surpassed, if equalled, in the history of music, and when the curtain goes down on this scene, it leaves the audience too deeply moved even to think of applause.

### A REAL RIDE TO THE INFERNAL REGIONS.

The two following scenes, including Faust's remarkable meditation on Nature and the realistic ride to the Infernal Regions, are of a vividness and bizarre terror unlike anything else in music. Berlioz alone could have written this weird and compelling music. The tenor, new to London, I fancy, who took the rôle of Faust, Giovanni Voyer, proved to be a splendid artist. He has a fine, steady, robust voice, and he gave a sustained artistic performance of the part throughout. The Mephistopheles of Cesare Formichi was a vigorous and convincing piece of work, such as we might have expected from this well-known Italian singer. The final apotheosis scene was excellent in its effect, particularly on the rise of the curtain, which gives a bird's-eye view of the towers and steeples of the city in the evening light. The beautiful final chorus of blessed spirits was well sung, as, indeed, were the choruses throughout.

### AN ADDITION TO THE REPERTORY.

Berlioz's "Faust" is a great addition to the operatic repertory, and I am certain that it only needs repetition for a few years at Covent Garden to make it one of the most consistently attractive works. As a dramatic spectacle, when well produced, as on the present occasion, it should always draw the public. Then, from the musical point of view, it will never fail to attract every professional and

amateur musician who has any real understanding of music. In this respect Berlioz resembles Mozart. The more profound one's knowledge and love of music, the more one discovers to enjoy and admire in his work. Berlioz is never obvious; he is one of the most exquisite, subtle, and original of creative artists, and one is always finding something new in his scores that one had not noticed before. Finally, a word must be said about Sir Thomas Beecham and his orchestra. After a rather poor performance of Verdi's "Aida" on its first night, he has more than redeemed this temporary lapse by his magnificent interpretation of Berlioz's "Faust."—W. J. TURNER.

### "SALLY WHO?" AT THE STRAND.

MR. DION TITHERADGE'S farce-comedy is strangely old-fashioned in atmosphere, but is not unentertaining. The character of Sally is contrived on "Peg-o'-My-Heart" and "Paddy-the-Next-Best-Thing" lines, and would therefore appear to be almost certain of success had not the author made the mistake of giving her too little to do in the last act. Sally, the orphaned daughter of a barmaid, arrives home from Australia claiming, on the strength of her mother's marriage lines, Hugh Perryn as her father. But there were "incidents" in the life of the mother at such close intervals that no fewer than three men claim the honour of her paternity. The plot follows obvious and farcical lines in the last act, when another putative parent arrives from Australia, and his claims are bought off with sums rising from the sixty pounds Sally had stolen from him to pay her passage to England, by way of one hundred pounds, two hundred, and finally three. It is on the rôle of Sally that the play must hope for success, and it can be said that Miss Jessie Matthews gives a delightfully vivacious performance in the rôle, and one that makes it desirable that she should be seen again in a comedy of greater merit than this one. Mr. Sonnie Hale, restraining his musical-comedy mannerisms, makes an attractive and amusing lover.

We much regret to find that a mistake occurred in our last number in the lettering on the double-page drawing of the Prince of Wales's new air liner. On the diagram showing the method of sound-proofing the saloon, the words "fire-wood kapok" should obviously have read "fire-proof kapok."

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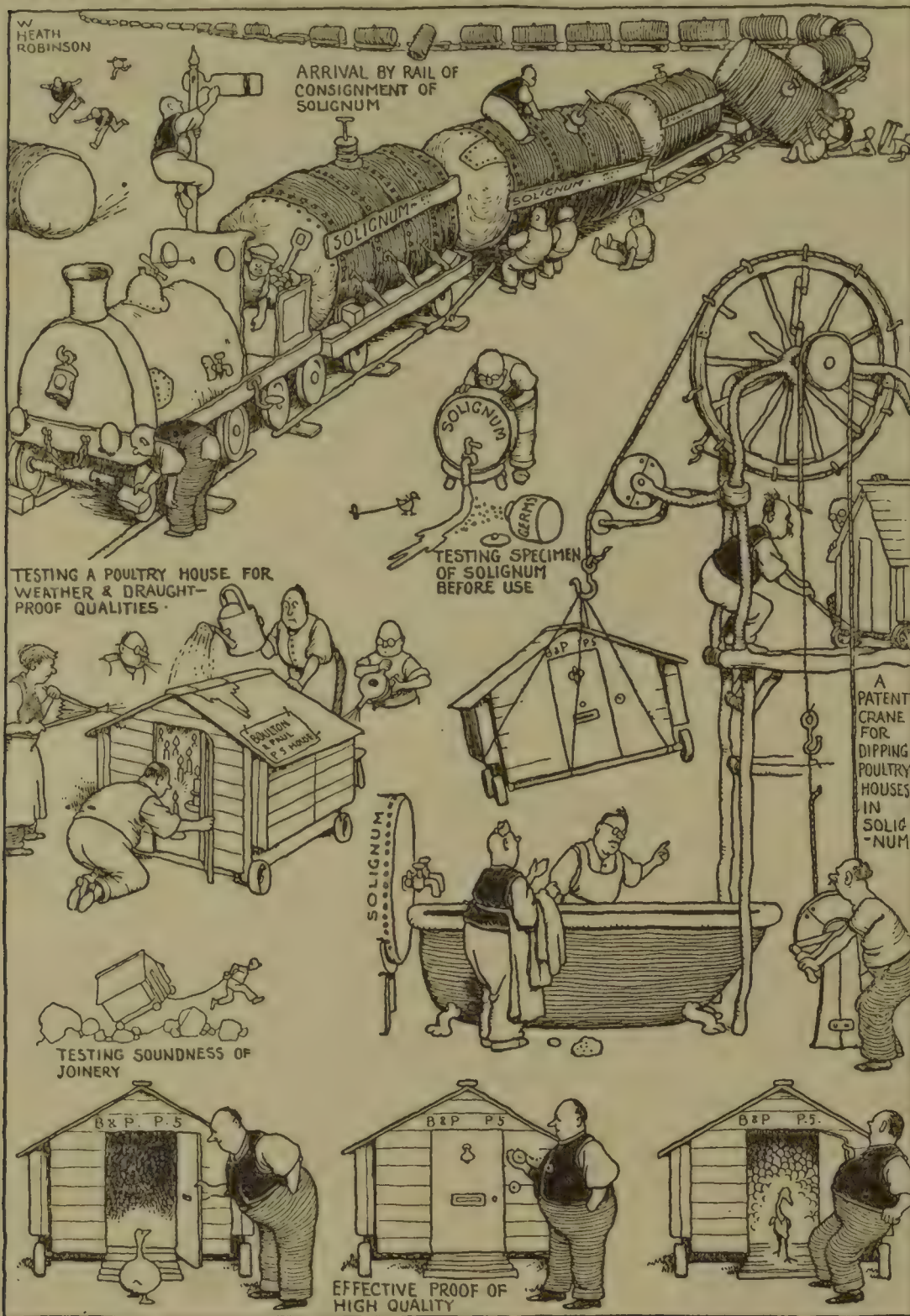
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# THE SAFETY FIRST MOVEMENT IN GREAT BRITAIN.

By **SIR HERBERT E. BLAIN, C.B.E.**, President of the National Safety First Association.

IT seems a far cry back to the winter of 1916-17, when the organisation so widely known to-day as the National Safety First Association had its first beginnings in this country. The darkened streets of London, necessary owing to the war peril from the air, had an immediate result in a great increase in street accidents, and it became essential that something should be done, and done at once, to educate the public in the necessity of exercising that personal care and watchfulness which alone could diminish the toll of human life and limb. A representative meeting of local authorities, transport undertakings, road users' associations, etc., which I convened at Caxton Hall, Westminster, resolved to undertake the responsibility of awakening the public to what it could do for itself to avoid accidents. A stirring campaign of Press publicity, posters, and meetings resulted in national interest being enlisted, and interest in the movement has continued ever since. Accidents on the road, in the factory and workshop, in the air, on rail or sea, in the home or coming out of school, have all engaged the Association's attention, and now practically no part of the country fails to organise its Safety First Week. The movement deserves from the public continuous interest and consistent support,



LT.-COL. J. A. A. PICKARD, D.S.O., General Secretary of the National Safety First Association, who spoke on "Some Remedies for Road Accidents" at the Association's Annual Congress, held at the Caxton Hall, and just concluded.

For it is a voluntary movement.

There are certain features of the Association's work which are, I think, deserving of special mention. Very early in its existence, it was thought desirable that there should be some means of recognising the drivers of commercial vehicles who were conspicuous for their

competition is one of the most important sections of the Association's work.

Then, with regard to children, in connection with whom accident figures were growing alarmingly, the co-operation of many thousands of educational authorities and teachers was obtained; children have been taught to play Safety First games in their playgrounds, and they have been taught in their schools, by blackboard and other methods, how to avoid the common types of accidents to which children are especially subject by reason of their inexperience and their light-hearted disregard of consequences in running suddenly from footpaths, etc.

A "Safety First" Essay Competition for children was instituted in London in 1918, and certificates and prizes given for the best essays on avoidance of accidents. Last year, no fewer than 250,000 essays were written by the children of Greater London, and this movement has also spread to the provinces. Definite proof of the success of the propaganda amongst children is shown by the recent investigation into the causes of fatal accidents in the last half-year of 1932, when the figures showed the surprising fact that the ages at which the fewest numbers of accidents occurred were the school ages of ten to fifteen.



H.R.H. THE DUKE OF YORK MAKES FRIENDS WITH "ALERT."

The Duke, as Patron of the National Safety First Association, is seen with Mr. Gordon Stewart, the Hon. Treasurer and Vice-Patron, in whose film for children, entitled "Alert To-day, Alive To-morrow," the Duke himself took a part. Illustrations concerning this film are on page 860.

An enormous amount of work in industry, too, has been done in connection with the movement. Most of the factory accidents were found to be easily

avoidable by care. Many thousands of posters illustrating specific types of accident have been issued for exhibition in factories; factory Safety First Committees have



MR. HUME NICHOLL, who is the Chairman of the London Safety First Council and the Vice-Chairman of the National Executive Council. He is a past Mayor of Lewisham.

Government departments have never failed in encouragement and in active co-operation; the local authorities have assisted in funds and representative help on the various committees, and, most noticeably, in visual demonstrations of Safety First principles arranged in the different localities during the Annual Safety Week; Chief Con-

been established in very many works; and there is ceaseless activity in educating workers to be careful in the interests of themselves and their families.

It is impossible to speak too highly of the continued interest and devotion of the workers in the movement, many of whom have been associated with it from the inaugural Meeting in December 1916. By a generous allocation of space, the Press has given practical recognition of the national service which the movement renders;

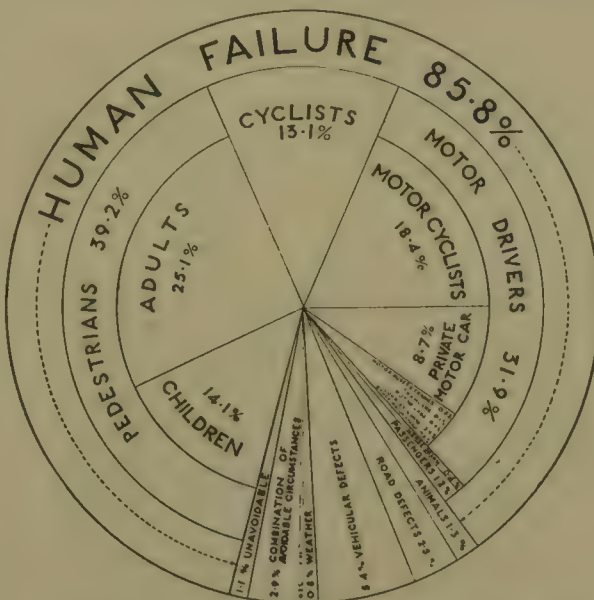
stables and the police forces of the country, with teachers by the



MR. ALEXANDER C. CRAMB, M.I.E.E., M.I.Mech.E.; Director and Secretary of the British Electrical Development Association, who spoke on "Electricity and Its Safe Use in Everyday Life," at the Annual Congress.

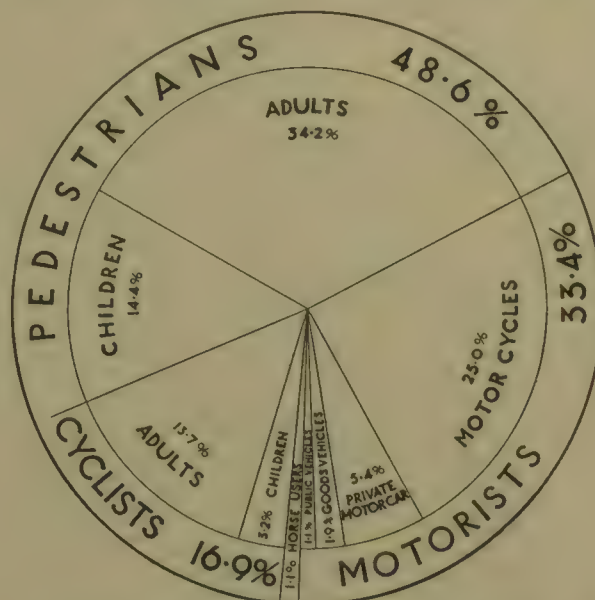
thousand, have given invaluable assistance; and public men, like the first Lord Leverhulme, the late Lord Brentford, Lord Burnham, Lord Armstrong, Lord Wakefield, successive Home Secretaries, Ministers of Health, Ministers of Transport, and Lord Mayors of London, and very many of the civic heads of provincial cities and towns, have given much and continued help.

I think we may claim that the Safety First movement has deservedly won for itself a permanent place amongst the movements essential for effective national service, and that its work is of paramount importance.



A DIAGRAM SHOWING CONTRIBUTORY FAILURE OF ACCIDENTS FROM JULY TO DECEMBER 1932.

This discloses the responsibility for accidents; 85.8 per cent. being avoidable. In detail: 39.2 per cent. of pedestrians were the cause; 18.4 per cent. of motor-cyclists; 14.1 per cent. of children; and 8.7 per cent. of private-car owners. Only 1.1 per cent. were unavoidable.



A DIAGRAM SHOWING THE NUMBERS OF VICTIMS OF FATAL ACCIDENTS FROM JULY TO DECEMBER 1932.

It will be noted that, whilst out of 100 persons killed 48.6 per cent. were adult pedestrians, among motorists 25 per cent. were motor-cyclists; 13.7 per cent. ordinary cyclists, and only 5.4 per cent. private-car riders.

success in avoiding accidents of any description for which they were to blame, and a "Freedom from Accidents" Competition was instituted in London in 1918. In that competition, a driver receives an award for each year in which he is certified as having been free from blame-worthy accidents; a diploma for the first and subsequent years, a silver medal after five consecutive years, a gold medallion after ten, and a special bar after fifteen. The competition started with 2200 drivers in London, and now embraces over 50,000 throughout the country. In 1932, 28 "fifteen-year" bars were gained and 480 gold medallions. This



ALTHOUGH the above title is that of the Children's "Talkie" Film recently produced by and presented to the National Safety First Association by Mr. Gordon Stewart, its Vice-Patron and Hon. Treasurer, it applies particularly as an apposite slogan for the National Safety First Association, who have just held their Annual Congress at Caxton Hall, Westminster. Sir Herbert Blain, C.B.E., has given an account of the origin of the Safety First Association's work to-day, which is becoming of major importance owing to the enormous expansion of all traffic, whether by air, road, rail, or sea.

The Conference discussed many important aspects of life-saving under the General Chairmanship of their President, Sir Herbert Blain. Among the most interesting was the address of Lieut.-Colonel J. A. A. Pickard, D.S.O., etc., General Secretary of the N.S.F.A., whose paper, "Some Remedies for Road Accidents," caused interesting discussion. It was opened by Mr. Herbert Morrison, late Minister of Transport. Colonel Pickard was in a position—better than almost any other man—to be able to analyse the causes of frequent road accidents within recent years.

Commenting on the results of the research, the General Secretary stated that the sole object of the records was to indicate those actions and circumstances which most frequently resulted in accidents, and that it was not intended to be used for apportioning blame to motorists, cyclists, or pedestrians further than to show how each could contribute to greater

## "ALERT TO-DAY, ALIVE TO-MORROW."



MR. GORDON STEWART, VICE-PATRON AND HON. TREASURER OF THE NATIONAL SAFETY FIRST ASSOCIATION, WITH HIS GREAT DANE "CHAMPION ALERT OF SEND," A PROMINENT CHARACTER IN "ALERT TO-DAY, ALIVE TO-MORROW," THE FILM MR. STEWART PRESENTED RECENTLY TO THE N.S.F.A.

the speaker being Mr. Alexander C. Cramb, M.I.E.E. and M.I.Mech.E., the well-known Director and Secretary of the British Electrical Development

Association. Another subject of general interest was the paper of Mr. Arthur Dorman on "Safety Education of the New Employee," Mr. Arthur Dorman himself being a great employer of labour and Vice-President of Messrs. Dorman, Long and Co., the great engineering contractors.

Mr. Gordon Stewart, who has played so large a part in the Safety First movement, gave an entertainment at his country residence, Send Manor, Rutley, during the Congress. Mr. Stewart performed a great work on behalf of the movement, the production of his Film for Children, in which his Royal Highness the Duke of York, the Patron of the Association, himself appeared in one of the scenes, as did also Sir Malcolm Campbell. Sir Malcolm, despite his world's record of motoring at tremendous speed, is a great believer in safety first, which he always practises, although, in an amusing scene, a wonderful Great Dane, belonging to Mr. Stewart, barks dubiously when he hears Sir Malcolm make this statement—he is silenced when Sir Malcolm explained that great speeds are not divorced from Safety First. In fact, hesitation and extreme caution are the causation of a great many motor crashes rather than fast driving.

This educational film has been displayed to over a million children. It seeks to instruct them to take the necessary cautionary steps before dashing across a road.



SIR MALCOLM CAMPBELL EXPLAINS THAT "SAFETY FIRST" IS ONE OF THE MOST ESSENTIAL FACTORS IN MOTOR-RACING, AND SAYS: "ALWAYS KEEP A GOOD LOOK-OUT."



"STOP! LOOK! THINK!": ALERT AND THE "BRIGHT LOT" OF CHILDREN IN THE SAFETY-FIRST FILM PRACTISE THIS ALL-IMPORTANT LESSON OF THE ROAD.

safety. He added that it was remarkable that, in each of the five years during which the Association conducted its investigations, the proportion of fatalities attributed to human errors of judgment had remained constant at between 81 per cent. and 86 per cent. of the total. Though the number of fatalities had decreased since the passing of the Road Traffic Act, there had been little change in their distribution amongst the different kinds of road users, or in the underlying causes. The figures clearly disclosed how easily many accidents could be prevented by "road sense." The situation would, he emphasised, only be improved by more good will, whilst mutual abuse between motorist, cyclist, and pedestrian only made matters worse. The Association appealed to each to pay more attention to their own particular failings. The two diagrams we publish, by permission of the N.S.F.A., show very clearly and simply the analysis of victims of fatal accidents and the chief contributory causes. Over 3000 fatal road accidents occurred in England and Wales during the last six months of 1932.

Another important discussion was originated by Mr. G. H. Gater, C.M.G., D.S.O., M.A.: "Educational Authorities and Safety Instruction for Children." Mr. Gater was the Education Officer of the L.C.C. and is now the Chief Clerk. Another subject was that on "Electricity and Its Several Uses in Every-day Life,"



DOGGY WISDOM IN THE FILM "ALERT TO-DAY, ALIVE TO-MORROW": MR. GORDON STEWART'S GREAT DANES DEMONSTRATE THE RULES OF SAFETY IN ROAD-CROSSING—WAITING FOR THE SAFETY LIGHT TO SHOW BEFORE CROSSING; AND CROSSING WHEN A POLICEMAN HOLDS UP THE TRAFFIC.

without looking, and in this film alertness has played a principal part. About a year ago Mr. Stewart conceived the novel idea of training a number of his Great Danes, for which he is famous, to obey the code of Safety First Rules for Children, as set up by the Association and made use of through the medium of their posters, pamphlets and lectures throughout the country. He recognised that these dogs possessed the capability of holding a juvenile audience, whilst impressing upon their minds the seriousness of the lessons to be learnt. The film plays for about forty minutes, and consists largely of a "Bright Lot" who know just what to do, and the "Not So Bright Lot," who either don't know or don't bother, and end up in hospital! Every intelligent child is impressed by this film when the Great Danes, in busy traffic, obey the rules with almost human precision, whether it is to the signs of the "Bobby" or the red, amber, and green eye of the Traffic Robot.

Mr. Gordon Stewart is, incidentally, the Governing Director of Stewart and Arden, Ltd., the sole London distributors of the well-known Morris motor-cars, and his great hobby is the breeding and encouragement of a very large kennel of Great Danes of some 250 animals. Their intelligence and obedience have been developed in a high degree, as all who see the film "Alert To-day, Alive To-morrow" will be able to recognise.



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## SAFETY ON THE ROAD AND IN THE AIR.

**THE ROAD:** by H. T. RUTTER, Chief Transport Officer, City of London Police Reserve.

THE National Safety Congress, held on May 24-26, produced some interesting facts in regard to aiding safety on our roads as set out in a paper read by Lt.-Col. J. A. A. Pickard, General Secretary of the National Safety First Association. The author modestly titled his contribution, "Some Remedies for Road Accidents." Actually it was a far-reaching document, as it gave a summary of recommendations likely to have a beneficial effect upon the accident problem. Thus Col. Pickard proposed that the Government should lay down standard "stopping distances" as the correct regulation of speed to circumstances, with a standard minimum braking efficiency to be enforced by law on all vehicles. Thus it is suggested a car travelling at 35 miles an hour should be able to be halted in 24 yards.

Motorists would do well always to test the braking efficiency of their vehicles under different road conditions to see how efficient are the brakes, and, if poor, have them improved in order to make driving safer. He also suggested more fixed crossings for pedestrians, more footways, proper banking of road curves, and the scientific use of white lines. "Less slippery surfaces, the separation of up and down traffic by medial strips, and super elevation at sharp curves are road improvements which would help motor cyclists" and, in fact, all motorists. There is much argument amongst road engineers as to the making of roads or, rather, the finish of the surface in regard to materials to be used. But I am glad to say that I notice the very smooth surface is now disappearing on many re-made highways, and a roughened finish is taking its place to the better safety of road users.

It is somewhat comforting to note that the fatal accidents are decreasing, even if the total of all the mishaps has increased with the large addition made in vehicles using the roads. On the average, states Col. Pickard, 500 persons are injured on the road each day in Great Britain, 18 fatally. Of course, these are not all motoring accidents, but there are too many of the latter nevertheless. Drivers should take more care in populated districts, especially when young children are about, and stop or slow down for both children and elderly people crossing roads or stepping off the footpaths; but, above all, know the distance required for stopping the car under various conditions. Every driver is then less likely to be a danger to himself and others. Judgment of pace and distance are part of the necessary equipment for safe driving; yet there are many persons driving to-day who fail to recognise the speed of approaching vehicles, although they may have a fair idea of their own speed at the moment. It is this want of knowledge which leads some motorists to make imprudent overtaking of other vehicles and cause accidents by cutting in. Unfortunately every driver must acquire this knowledge of his or her own accord. It cannot be given to them.

Also, at this season of the year, it is the duty of experienced drivers to keep a sharp look-out for the novice and new cars. Every fresh motor-touring season sees novices on the road handling cars which they know very little about and especially as to the braking efficiency. On every new car which I drive for the first time I test the brakes, or, rather, their stopping power, before travelling many yards, and continue to test them on various surfaces, if possible, and gradients until I am certain how the car will behave when called

upon to pull up suddenly in an emergency. Until I have acquired that knowledge I do not feel that I have full control. And every driver should do this before attempting anything like speed. Holiday seasons always see many family cars driven by persons who are not frequently handling the wheel. They are rather inclined to over-use the horn. This is apt sometimes to startle pedestrians and cause them to dodge in the traffic when crossing the road, a most dangerous business for all concerned. Therefore, safety demands sounding the horn with more discretion and using it less often. Drivers should also remember that a car should be driven slower on wet roads than dry ones, because the brakes take longer to halt or slow up the vehicle on a wet surface than on a dry one. Col. Pickard recommends that road authorities should be obliged, under penalty, to provide a surface of a defined non-skid standard which could be formulated by the road engineer. This would be helpful to the motorist as the variation of surfaces would be less.

**THE AIR:** by CAPT. CHAS. E. WARD.

THE majority of flying accidents occur during those periods when machines are taking off and landing, and not whilst flights are in progress from one place to another. It follows, therefore, that "Safety in the Air," using the term in its widest sense, can be improved to a very large extent by reducing the risks entailed due to high landing speeds, which, in practice, means reducing the landing speed itself, thus enabling aircraft to alight in very much smaller areas than those in use to-day.

The average machine with a fixed wing does not become air-borne until a certain minimum speed, say, 45 to 50 miles an hour, has been attained over the ground, and, similarly, before landing, its controls become ineffective if the speed drops below the same minimum. This very general statement can be qualified by adding that there are certain devices, such as slots and trailing edge flaps, which enable the pilot to retain control below the stalling speed, but only one successful machine has been demonstrated up to date in which the take-off and landing speed has been so reduced that serious damage cannot very well occur. This machine is the Autogiro, quite unorthodox in appearance, with its wing revolving above the machine itself, but eminently practical in flight. In its latest form, the Autogiro has been simplified to such an extent that even the normal control surfaces are rendered unnecessary. It can change motion in any direction at the pilot's will—upwards, downwards, or sideways—merely by an alteration in the angle of the revolving wing or rotors overhead.

At a demonstration held at Hanworth recently, the machine was flown by its designer, Señor Juan de la Cierva, at any speed from 15 to 100 miles an hour under perfect control, numerous landings being made almost vertically, and take-offs were achieved within 5 or 6 yards from the position of rest. It is interesting to note that the blades of the rotor revolve because of the air forces acting on them, and, further, the machine is supported in flight even when it has no forward speed, control and flying speed being quite independent of each other. There seems no doubt that the Autogiro represents a very definite advance towards safety in the air, because the pilot's duties have been greatly simplified, and simplicity in flying is synonymous with safety.

## SAFEGUARD YOUR EYES

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## SALVOC (NON-SPLINTERING) SAFETY LENSES

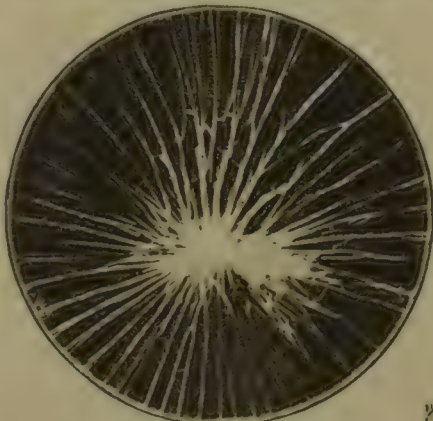
IN YOUR SPECTACLES

WHEN TAKING PART IN ANY SPORTS AND PASTIMES IN WHICH THERE IS A RISK OF DAMAGE THROUGH BROKEN GLASS.

SAFETY FIRST as a slogan is specially applicable in the case of eyes, and if glass in the form of spectacles is worn in front of these delicate organs IT SHOULD BE OF THE SPLINTERPROOF KIND. There are many so-called safety lenses on the market, but SALVOC has been proved by Time to be the most reliable.

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Photograph of A SALVOC LENS AFTER A BLOW FROM A HAMMER.

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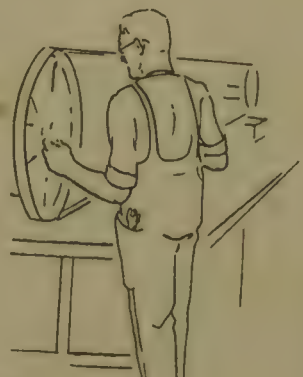
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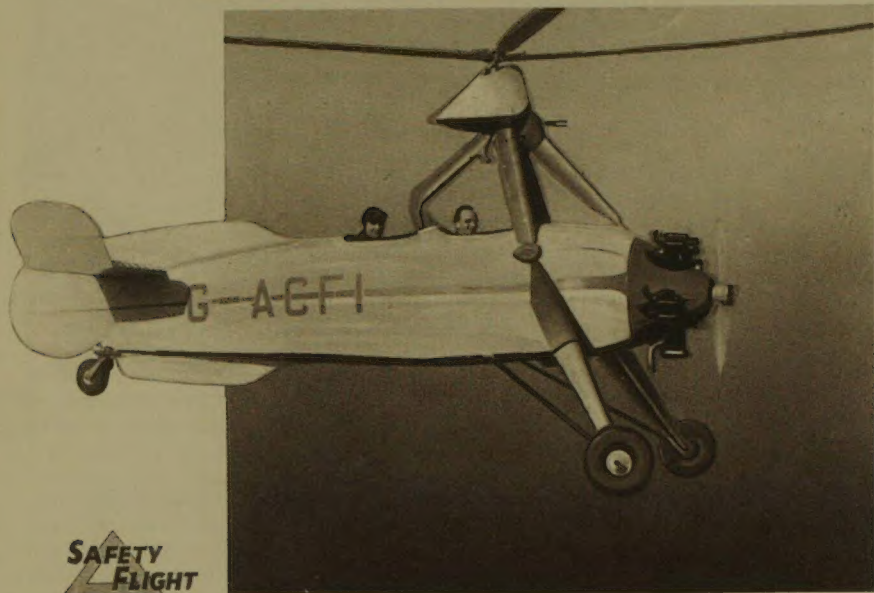


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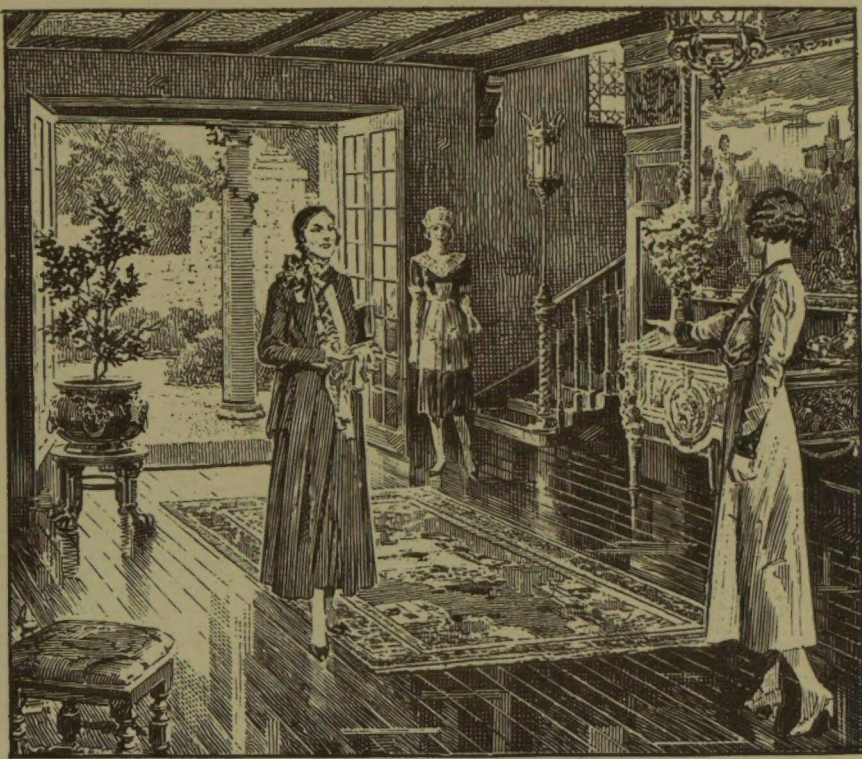
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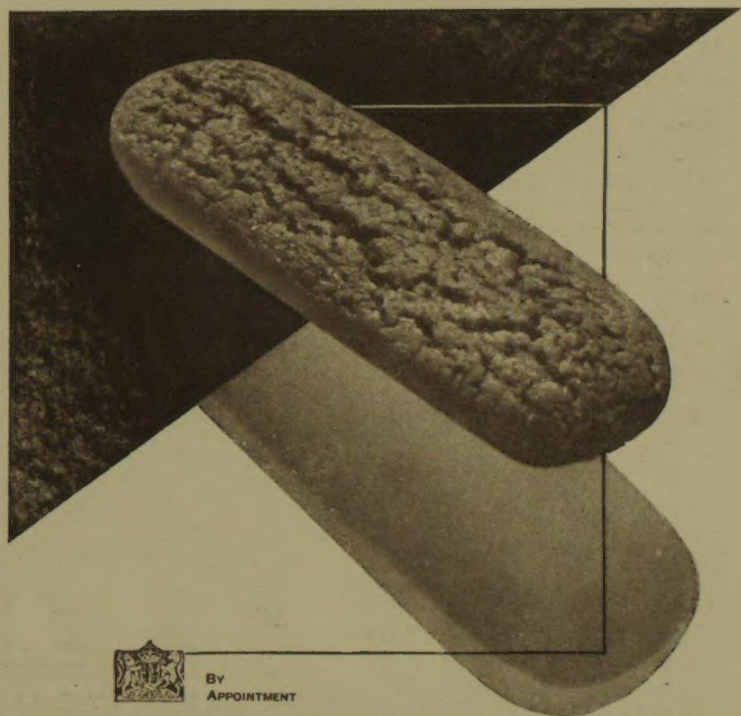
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## IMPORTANT DEVICES FOR SAFETY FIRST.

NOW that Safety First is becoming more important to prevent accidents, whether to ourselves or to others, every device that lightens or overcomes some human disability is of considerable importance. One of these, a necessity to all who wear spectacles, is the safety of the lenses. To-day,



SAFETY FIRST IN FLYING: THE LATEST TYPE OF AUTOGIRO, INVENTED BY SEÑOR DE LA CIERVA.

Our issue of May 6 contained a diagram and full description of this remarkable machine, which is flown by means of a single "joy-stick," tilting the rotor in any desired direction.

although more and more cars are fitted with unsplinterable glass, the danger of damage to the eyes through broken spectacles is ever present, and therefore everyone who uses spectacles for driving, or, if it comes to that, every pedestrian, needs to employ a form of safety glass which, in an accident, will not fly into dangerous splinters. It is fortunate that such a glass is obtainable from all reputable opticians, under the name of "Salvoc," specially laminated, quite different in construction from the ordinary laminated glass used for windscreens. A most convincing piece of evidence of the necessity for the use of such safety glass is shown in the photograph of a pair of spectacles worn by someone involved in a motor accident recently, when the wearer collided with an electric-light standard. The glasses, as can be seen in the illustration, were smashed, but the wearer's eyes were completely saved owing to the "Salvoc" lenses.

It is apparent to any motorist who wears spectacles that if the windscreen requires to be of non-splinterable glass, spectacles, almost more so, require to be of the same character, for little splinters of glass in the eye may destroy the eyesight for good and all, and every-

one knows the delicacy of the human eye and the agony even the slightest wound causes.

While we are talking of safety spectacles, mention should be made of S. Pulzer and Son Ltd., who have specialised for many years as distributors of the Willson sa'ety goggles, helmets, respirators, etc., while recently this firm has put on the market three British-made safety goggles which in every way carry on the high standard of quality and efficiency associated with their name.

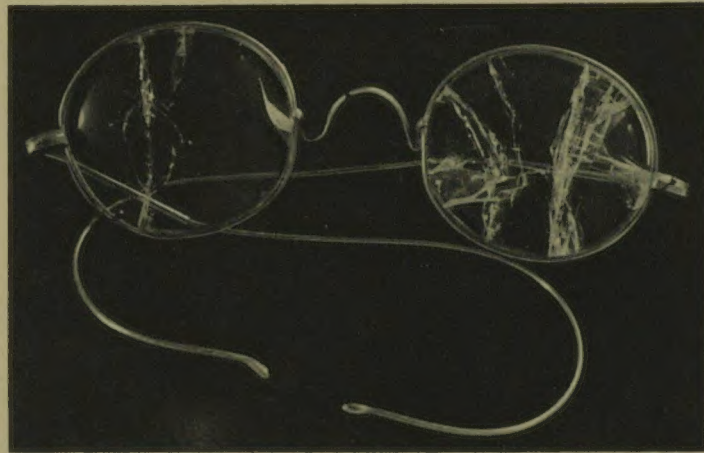
The "Pulsafe" welder goggle is made from good quality fibre and fitted with baffle-port ventilation to prevent stray sparks from entering the eye. The eye-cups are edged with a special sweat-proof material which will not chafe the skin under the hottest conditions. The glass with which this goggle is fitted is Chance's arc-screen glass, made by Messrs. Chance, Bros. and Co., Ltd., of Smethwick, for which S. Pulzer and Son Ltd. have the sole agency in Great Britain. This glass is specially worked to

prevent distortion and eye-strain, and the clear cover glass which protects the more expensive coloured glass is also optically worked. The "Pulsafe" fettler goggle, which is also fitted with sweat-proof material, is fitted with laminated glass which will not splinter, and, as an added protection, the goggle is fitted with a safety flange so that the glass cannot be pushed back towards the wearer's eye.

Turning to the question of the deaf, anyone so afflicted is recommended to apply to T. Hawksley, Ltd., of Woodstock House, 10-12, James Street, Oxford Street, W., for this firm has for many years made a speciality of various 'phones to meet all kinds of forms of deafness. Apart from the actual danger to human life, when those unfortunately afflicted with deafness are unable to recognise sounds of warning, it is a tax on their friends to be constantly shouting into their ears with frequent repetition, because the deaf one will not have recourse to artificial aids.

Now Messrs. Hawksley have put on the market their Marconiphone "Otophone"—an instrument consisting of a 2-valve voice amplifier with a broadcasting microphone. It is a new and improved pattern, with spare parts that may be obtained in almost all parts of the world. The instrument itself is carried in a small attaché case, which can be placed anywhere—in the theatre, or under one's seat in churches, lecture halls, at committee meetings, and so on. This is so effective that the people who are almost stone-deaf are able to hear and converse quite easily by the use of the "Otophone." Besides this, the firm issues various auricles for the deaf, and ladies will be interested in the latest form, made of special material, called acoustide, which is completely hidden by the hair.

In these safety devices we should not omit to mention the firm of Siebe, Gorman and Co., Ltd., 187, Westminster Bridge Road, S.E.1, who are the originators and largest manufacturers of breathing apparatus for use on land, underground, on sea, and in the air. The slogan of the firm is: "Everything for Safety—Everywhere." It is impossible in a short notice to draw attention to their remarkable collection of different means of saving life from every possible angle. With the summer upon us, their "Novox" resuscitating apparatus for the apparently asphyxiated or drowned ought to be in readiness on every side. Perhaps it is not invidious to mention "Puretha" and other types of gas-masks for use against known poisons. In these times, where, with one thing or another, poison-gas is always a possibility to be contended with, the possession of a "Puretha" anti-gas respiratory (which complete in case costs only £3 15s.) is certainly a form of insurance policy. All those interested in such devices are recommended to apply to the firm for their Catalogue "B.5."

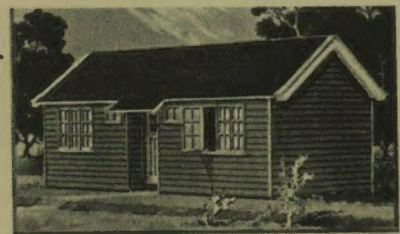


A STRIKING DEMONSTRATION OF THE VALUE OF SAFETY-GLASS SPECTACLES: A PAIR OF SPECTACLES PHOTOGRAPHED AFTER THEIR WEARER HAD RUN INTO A LAMP-POST, WHEN (HAD THE LENSES NOT BEEN UNSPLINTERABLE) HE WOULD ALMOST CERTAINLY HAVE LOST HIS EYESIGHT.

The owner of the above pair of spectacles describes how he was driving a motor-car, collided with a lamp-post, and was thrown on to the windscreen. Fortunately, his eyes were completely preserved, as the lenses of his spectacles were made of "Salvoc," which is a specially laminated optical glass quite different from the ordinary laminated glass used for windscreens.

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